

# THE ETUDE.

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PHILADELPHIA, PA., JULY, 1889.

NO. 7.

## THE ETUDE.

PHILADELPHIA, PA., JULY, 1889.

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### EUGENE THAYER.

We have to break the sad news to our readers of the death, by suicide, of Eugene Thayer, at Burlington, Vt., on Thursday, June 27th.

He has been a regular contributor to *THE ETUDE* for the past two years. He gave to the young teacher, through these contributions, the experience of a life of great activity. They were, perhaps, more read and appreciated than any other writings in the journal. In this issue appears one of the last things he wrote, which will be read at this time with double interest. Dr. Thayer's brain has been diseased for some time. We have recently received some letters from him that certainly tend to strengthen this idea. The circumstances, sad as they are, have an interest to the profession of music, and we here give some facts which have been gathered principally from the *Burlington Free Press*:

Dr. Thayer was born in Mendon, Mass., and was about fifty years old. He began the study of the piano at twelve years, under the tuition of Mr. Edward Cummings. Later, feeling a decided preference for the organ, he began studying that instrument with John K. Paine, also taking up musical theory. During the years 1866-67 he went to Berlin, Germany, completing his studies with Haupt and Wiegrecht. He was one of the six organists selected to inaugurate the great organ at Music Hall, Boston. He played in the principal towns of Germany and England, with memorable and historic success. He has been in New York nearly eight years, until recently organist of Dr. John Hall's church, on Fifth avenue.

He leaves a wife, two daughters and a son.

Dr. Thayer had been subject to fits of melancholy, which had grown upon him, and he had suffered quite severely of late. Some time before he came to Burlington he had, been bothered by insomnia, aggravated by repairs to the boiler directly under his flat. His despondency was further increased by the wet weather, and he was irritable to all save his wife. He was abstracted to a noticeable degree.

He ate a very slight breakfast on the morning of the suicide, after which he went out for a walk, remarking that he would see a physician, in hopes of getting relief. Mrs. Thayer afterward went out and met him on the street and they walked home together. At the door of their room in the hotel he stopped and asked her if she was going out again. She replied that she would remain there, whereupon he went away abruptly without saying anything further, and she sat down and read for some time. After about half an hour she got up, wondering if he had gone to the school at the Howard Re-

lief building, where two pupils were waiting for him at the time. She went to the ladies' toilet room, and upon opening the door was horrified to find her husband lying upon the floor dead, with the revolver still in his right hand. A box of cartridges lay upon a stand near by.

He had purchased the revolver only an hour previous to the suicide in one of the city hardware stores. While purchasing he joked with the clerk, and acted in a perfectly rational manner. After talking for some time he started for the door, as if he decided not to purchase, but the shopkeeper offered further inducements in way of price, and he finally purchased the deadly instrument. Mr. Thayer was at Burlington to assist Mr. W. H. Sherwood in his summer music school. The school had opened the very day of the tragedy.

### W. H. SHERWOOD'S TRIBUTE.

A great musician, a good man and a most faithful and enthusiastic teacher is no more! Dr. Eugene Thayer was one of the most active and useful, as well as one of the very greatest organists and musicians this country has ever seen. His splendid grasp of the great works of Bach and Handel; the grandeur, virility, beauty and reverence of his interpretations, and his astounding virtuosity upon the organ, as the writer remembers them a few years ago, have seldom had an equal anywhere. He has composed quite recently, among other works, a concert fugue for the organ that shows both his great learning and his genial temperament and musical feeling.

His love of music, combined with a deep sympathy and fellow-feeling with young students, rendered him not only a teacher but a friend, whose valued instruction was given with an enthusiasm and a generous freedom—always in excess of anything promised—and in a way that mere dollars and cents can never purchase.

As a friend the writer feels that he never had a truer one. He was steadfast and courageous in expressing and maintaining his opinions and convictions, whether it were policy or not so to do. When we consider the unselfishness and steadfastness of character in this man and his great genius and learning in his profession, we can the better comprehend why he should work as he did for art's own sake and its noble influence upon mankind, rather than for any pecuniary advantage or self-aggrandizement. Dr. Thayer's home life was singularly child-like and happy. The writer, who has frequently been their guest, formerly in Boston, and of late years in New York, never saw a cloud upon the mutual affection and sympathy between husband and wife or parents and children. Of these the youngest is a bright, active and intelligent boy of 11, the next a sweet-tempered, happy girl of 16, the oldest a talented and dutiful daughter of 18. The latter inherits in a marked degree her father's musical genius.

### NEW MUSICO.

"To the Maiden." Song by Jon H. Chapek.

A pretty love song, deserving the attention of parlor and concert singers. The latter would find it an admirable piece for recitals.

Three Four-part Songs for Male Voices, by E. Catzenhusen.

1. Zephyr Through the Tree-tops Streaming.

2. The Far-off Brook that Glistened.

3. Hear a Brook that Rushes.

These are all excellent pieces, well written, beautiful melody and harmonies, and are to be recommended to all male quartette or chorus organizations. They are not too difficult, and will be enjoyable for practice and effective for concert purposes.

It is, perhaps, impossible to give rules how to produce effect with music.—E. T. A. Hoffmann.

### [For THE ETUDE.]

### BRIEF HINTS AT ODD TIMES.

BY EUGENE THAYER.

*The Proverbs of Musiconor Doctorem, The Son of Hard Work, of the Kingdom of Manhattan.*

### CHAPTER TEN.

1. Seest thou a pupil who chooseth the best teacher, he shall later gather much glory and dollars.

2. The teacher who howleth and sputtereth shall, peradventure, think he doeth great things, but he shall not be able to prove it.

3. The pupil who dareth not to spend his money for his education, doth yet expect much income, but it shall not come nigh him.

4. The pupil who practiceth fast getteth on the wrong track; afterwards he hath to run the whole train back and switch on this main line.

5. The young man who trieth to make a name by cheap compositions, always maketh it; but it sticketh like unto pitch, and he is fain to be white again.

6. He that maketh haste to escape his hard study shall escape it, and everything else with it; he getteth only a hard time instead.

7. He who waiteth for all his difficulties to pass by must needs be a patient man; even as the fool who tarried at the river until all the water ran by.

### CHAPTER ELEVEN.

8. Be not envious of the new teacher who cometh like whirlwind; after a brief season his voice shall no more be heard in the land.

9. My son, despise not small things, if they be good; a good gavotte is better than a poor sonata.

10. Put not your trust in too many exercises, for they shall surely bring your nerves to grief and your stomach to dyspepsia.

11. The wise student riseth betimes in the morning and taketh a walk; but the foolish student sitteth up late at night, and drinketh wine and smoketh Havanas.

12. Put not your trust in new methods; for of a verity that shalt be swindled.

13. The young man delighteth the seminary girls with his brown mustache; but the veteran teacher getteth on better at the commencement exercises.

14. Give your teacher a three months' trial; if you see no progress, then silently steal away.

### CHAPTER TWELVE.

15. My son, if charlatans entice thee with patent methods, consent thou not; at the last you will have no money, but much experience.

16. The wise student resteth every half hour in his practice, but the foolish keepeth straight on until he getteth the piano-player's cramp.

17. He who dependeth on exercises, getteth the agile finger; but music shall not fill his soul.

18. The cheap piano costeth little; but it shall endure only for a season.

19. The weak organ is neither great nor perfect; but violets may be as desirable as sunflowers.

20. The weak student will do it to-morrow; the wise one beginneth to-day.

21. Do thy study in the youthful day, thy performance in the full strength, and in the latter time teach it all to the youth round about thee.

## THIRTEENTH ANNUAL MEETING

OF THE

## Music Teachers' National Association,

PHILADELPHIA, JULY 2d, 3d, 4th AND 5th.

WHEN Mr. Massass Warner promised the members of the M. T. N. A., last summer, in Chicago, that they would get a "warm" reception in Philadelphia, he spoke the truth in more ways than one.

The general good fellowship that prevailed at the Banquet at the Continental Hotel, Tuesday evening, July 2d, supplied enough color to float any two organizations the size of the M. T. N. A., but Old Sol was determined not to be distanced, so, in company with that distinguished but disagreeable gentleman General Humidity, he gave us an atmosphere of the color and consistency of a Russian vapor bath on the occasion of the 13th annual meeting at the Academy of Music in this city.

A fair-sized audience greeted Thomas A'Becket, Jr., of the Executive Committee, when he introduced the President of Common Council, William M. Smith, who made a very happy speech of welcome.

William F. Heath, of Fort Wayne, Ind., the President of the Association, followed with his annual address, the most salient point of which was his consideration of the expense of the orchestral concert for the Association meeting. M. Otto Peppercorn, of Denver, offered a resolution for the appointment of a committee to carry out a plan in relation to this problem. This committee was subsequently appointed and consisted of Charles N. Landon, of Claverack, N. Y., Randolph De Roode, of Lexington, and Willard Burr, of Boston.

The committee appointed to consider other parts of the President's address consists of Henry Harding, of Freehold, N. J., Max Leckuer, Indianapolis, and J. H. Hahn, of Detroit.

Mr. Edward Chadfield, after the Secretary's report and the reports of Vice-President and Delegates had been read, discussed "National Associations and their Duties." Mr. Chadfield, who is the Delegate and Secretary of the National Society of Professional Musicians of England, made some very appropriate and telling points in his speech, and he was warmly applauded at its conclusion. Mr. E. M. Bowman, President of the College of Musicians, responded to Mr. Chadfield and returned the thanks of the Association for the expression of good-will and interest. Mr. Chadfield had manifested in his remarks, Mr. John Towers, of Manchester, England, also made an address.

Wednesday afternoon opened with a concert, in which Miss Lucie E. Mason and Miss Louise Veling, pianists, New York, and Mr. William Courtney, tenor, New York, participated.

Miss Mason played Bach's Chromatic Fantasie and Fugue in D minor and Brahms' Variations and Fugue on a theme of Handel's op. 24. Miss Mason, who is a resident of this city, is consequently no stranger to our concert goers. Since her return, however, from Berlin, where she studied with Raif, her progress has been most manifest.

Her style is lucid, pure and unaffected, characterized by intellectuality and great repose; her touch is clear and crystalline, and, although she lacks on the emotional and musical side, it is admirably compensated by a moral halo and dignity that is quite refreshing after hearing so many of the organic schools.

A greater contrast could not well be imagined to Miss Mason than Miss Veling. Indeed, so utterly opposite to each other in style are they, that comparison would not only be invidious, but also impossible. Miss Veling is brimming over with a great natural piano talent. "She was made," as one critic at the concert remarked, "for the piano."

Her performance of the Chopin E flat Polonaise was perhaps unsteady, but it was full of life, color and variety. Her touch is extremely musical and sympathetic, and if she could have bridled her impetuosity Mendelssohn's Capriccio in F sharp minor would not have been played such a headlong tempo.

Mr. Courtney went on the stage without a rehearsal, and only that the accompanist was Mr. A'Becket, things might have come to grief. Mr. Courtney sang a very pretty piece of George Chadwick's, "Before the Dawn," in his well-known manner, and was well received.

At the conclusion of the session of the Vice-President on nominations, which followed the concert, the subject of "Teaching and Teaching Reforms," was very ably discussed in a symposium consisting in the piano forte department of A. R. Parsons, New York; C. Sternberg, Atlanta, Ga.; Arthur Foote, Boston, Mass.; E. B. Story, Northampton, Mass.; and in the organ department by A. W. Borst of Philadelphia and H. C. Farman of Springfield, O. The whole discussion will be in THE ETUDE, and is begun in this issue.

The numerous pearls of wit and wisdom that fell from the lips of these earnest and accomplished gentlemen are too numerous to record in a mere passing résumé; suffice to say that methods past, present and future were discussed thoroughly and ably.

The organ concert at the First New Jerusalem Church, 22d and Chestnut streets, would have been a greater success if the weather had not been so oppressive, the church so crowded and hot, and, to tell the truth, the programme offering so little variety. An organ concert is not, as a rule, palatable to the general public, but even here, before an audience of musicians, it failed.

J. Benton Tipton took Mr. David Wood's place at the organ, Mr. Wood being prevented from appearing by illness. Mr. Tipton played numbers by Silas and Smart and W. T. Bell.

Messrs. J. F. Donahoe, of Boston, and W. Edward Mulligan, of New York, also displayed their mastery of the king of instruments in their various selections.

Mrs. Marie Nassau, soprano, sang songs by Schubert and Mendelssohn in a not particularly sympathetic style.

Ernst R. Kroeger's piano quartette, played by the composer and Messrs. Hilde, Schmidt and Hennig, is a smoothly written, easy-flowing melodious work, not striving after great depth or originality, but graceful and pleasing withal. The first movement appears to be the best. We predict a great future for Mr. Kroeger.

John Beck, the Beethoven from Cleveland, played a very pretty romanza for violin, by Ad. M. Foerster, that capital composer of Pittsburgh.

The general effect, however, of the concert was depressing, partially due, perhaps, to the poorly lighted auditorium.

Thursday morning, July 4th, opened very dark and threatening. The Academy was very well filled, however, due, we suspect, to a series of very interesting classes on Vocal Culture, in which Mrs. Courtney, New York, Mrs. Clara Abercrombie, Chicago, John Tower, Manchester, England, Frederick Root and Wm. Tomlins, both of Chicago, took part.

This was followed by an interesting essay on "British Music Schools," by Dr. Campbell, of the Normal College of the Blind, London, England.

The Chamber Concert in the afternoon was a delightful treat, the duo playing of Messrs. Henry G. Andrus and Armin W. Doerner, of Cincinnati, deserving nothing but the highest praise. The two pianists in their selections made an almost perfect ensemble, playing with delicacy, precision and expression. The Raff Gavotte and Musette was faultlessly delivered. Miss Mary Buckley, a contralto of Detroit, also made a very favorable impression in a group of songs by Wilson G. Smith, Macfarlane and Cowen.

Essays and Discussions in the Theory Department followed, Dr. A. H. Clarke, Philadelphia, and H. C. MacDowell, Providence, R. I., presiding.

The Association voted to the election of officers, and for once perfect harmony reigned among the musicians.

The ticket was voted unanimously, and is as follows: President, Albert R. Parsons, of New York; Secretary, H. S. Perkins, of Chicago; Treasurer, W. H. Dana, of Warren, O.; Executive Committee: J. H. Hahn, A. A. Stanley and E. H. Pease. Programme Committee: Calixa Lavallee, Wilson G. Smith and Dr. F. Ziegfeld. Auditing Committee: F. A. Parker, Charles W. Landon and F. A. Webb. Committee on Examination of American Compositions: Arthur Foote, Ad. M. Foerster, August Hyllested and A. I. Epstein. Church Music Committee: F. D. Rice, H. B. Honey and Sam Salter.

Detroit is to be the place of the next meeting.

The choice of the above gentlemen is most felicitous. Mr. Albert R. Parsons, the President, being one of the foremost thinkers of American musicians—a gentleman of culture, and also possessing a sound head, clear judgment and an almost that eminent fit to guide the Association in its course. Detroit is also a capital section, and Brother Hahn can be expected to give us a meeting the like of which was never known before.

The first Grand Orchestral Concert took place Thursday evening, July 4th, and while not being an unmixed success, was, considering the insufficient rehearsals with the orchestra, fairly creditable.

Mendelssohn's "Hymn of Praise" was hardly a happy selection, nor was it particularly well sung, the efforts of the chorus, under Mr. W. W. Gilchrist, being lost in the fuses, which were all open, strange to say. The soloists, Mrs. Marie Nassau, Miss Josephine Le Clair and Mr. Leonard Auty, were reasonably good.

Miss Nellie Stevens, ever winning and charming, played the familiar Liszt Hungarian Fantasy for piano and orchestra, and showed the most marked improvement in her style. Her playing was firmer, surer; her touch, almost musical, was finer, and she played with more energy and fire than formerly. She received a triple encore.

Miss Josephine Le Clair, a young contralto from New York, then sang with considerable taste and intelligence an aria from "Samson and Delilah," by Saint-Saëns.

The piece de resistance of the evening, however, was the playing by the composer himself of a new violin concerto in C major.

Mr. Gustav Hille can be most warmly congratulated for having written a work full of good themes, excellent orchestration, and throughout musically.

The "Prelude Symphonique," by Ferdinand Praeger, a special contribution from a member of the National Society of Professional Musicians of England, came last on the programme, but it did not prove to be more than a very well written piece of modern music of the advanced school, in which mannerisms of the Wagner-Schumann style obturated themselves continually, and became finally monotonous. Mr. Lavallee conducted this selection.

The concert was very well attended, and was reasonably enthusiastic, considering the warm evening. The lightness of the atmosphere Friday morning, the last day of the meeting, while it did not materially add to the attendance, made the business of the day run more smoothly, and people could listen to music with more comfort.

The session opened with an essay and discussion on "Music in the Schools," in which O. B. Brown, Malden, Mass., H. E. Holt, Boston, Mrs. Emma A. Thomas, Detroit, and Superintendent MacAlister, of the public schools in this city, took part.

The last named gentleman made quite a point in referring to the gradual obliteration of the Quaker spirit in Philadelphia, which had so long been antagonistic to the progress of music.

Times have changed, and liberal views are beginning to greatly advance the culture of the art.

Mrs. Dory Burmeister Petersen, of Baltimore, formerly a pupil of Liszt, and the wife of Richard Burmeister, the pianist-composer, played a long and varied piano recital, and displayed her admirable technic force and fine great advantage.

Miss Helen T. Boice, a soprano, of Philadelphia, sang some songs by Meyerbeer, Zassen, Grieg, Zeckner, W. W. Gilchrist and Victor Herbert in excellent voice and style.

Another chamber concert took place in the afternoon, in which the Reinecke Quintette for piano and strings was first heard, Miss Adele Lewing, of Chicago, playing the piano part with delicacy and intense musical sentiment.

Mr. S. Kronberg, a baritone of the robust school, sang some Lieder, and Miss Emma C. Hahr, of Atlanta, Ga., played the "Waldstein" Sonata and other pieces in a way that proved she had excellent training and marked talent.

The men of business, after the afternoon concert, plunged into the intricacies of reports, committee work, and unfinished business generally.

The orchestral concert given the last evening of the meeting was in every respect superior to the one of the preceding evening. The orchestra, though, was far from satisfactory, and that return to the old custom of allowing each composer to conduct his own work is not to be recommended, as its results are, to say the least, confusing and unsatisfactory.

The event of the evening was the playing of Richard Burmeister's piano Concerto by August Hyllested, of Chicago.

The work is truly an admirable specimen of writing, the themes fresh and forceful, the orchestration full of color and variety, and the piano part truly *claviermässig*.

Mr. Hyllested has improved greatly.

Walter Petzelt's overture to "Odysseus" showed considerable facility in scoring, some color, but lacking in originality, half a dozen composers being pleasantly suggested.

The same may be said of E. C. Phelps' "Elegie," which, barring the repetitions, possesses considerable merit.

The Young Maennerchor Society, with Julius von Bergekay as Bass Soloist, sang a chorus by Herman Mohr, "Das Gewitter," in which the practiced hand of the master of this style of composition was easily apparent.

A. C. MacKenzie's "Benedictus" for string orchestra, with accompaniment of flutes, clarinettes, bassoons and two horns, has been heard already in New York. It is a suave, melodic composition, beautifully scored.

Bruno Oscar Klein's Old Style Overture was a splendid piece of writing, crisp, in form and detail fine, and full of life and spirit. It was well played under the firm baton of the composer.

Mr. Frederic Brandeis' "Danse Henrique" is a clever gavotte, cleverly scored, but it was played much too fast.

If Johann Beck had had a soloist who could have adequately interpreted his "Moorish Serenade," its beauty of theme and construction would have been more apparent. As it was, the butchering of soloist and orchestra, and the effect of the work which is full of rhythmical life and exotic coloring, was simply lost!

It may be said of Cutler's Anthem and H. H. Hause's Motet, which was not done justice to.

Criticism is always cheap, but it behoves us to remember that there should have been more rehearsals and a better orchestra, which, to put it mildly, could be called a "scrub."

But it takes experience, and certainly no fault should be found with the gentlemen of the various committees

who so strenuously labored in behalf of the success of this meeting.

## NOTES ON THE CONVENTION.

Perhaps the Programme Committee for next year would do well to remember that many of the members come from country towns, and are entitled to the very best programmes it is possible to make, both musically and intellectually, because, necessarily, they hear but little or no fine music, except what they hear at these meetings. And, too, should not the National Association command the best talent of our whole country, and let the State Associations experiment with the unknown?

The conflict (?) of interest between the National and State Associations is a question to be met in the near future. But is there a conflict of interests? Would not the State Associations do well to hold their meetings at either the Christmas or Easter vacations? Many of the leading Association men believe to attempt holding State and National Associations in alternate years would kill both. Is not the work of these Associations too great and important to be attempted but once in two years?

President Heath has reason to be proud of his work with and through his corps of vice-presidents. The constitution adopted last year makes the vice-presidents a powerful influence in building up the Association. Mr. Heath presided with dignity and justice.

The Association is rightly doing all it can for American music for Americans, and not allowing foreign influences too much control of its policy.

The business meetings of this year passed off smoothly, and a great quantity of important work was accomplished.

Several new Associations will be organized next year, and when each State in our great country has its annual meetings of music teachers, the National M. T. A. will probably become a meeting of special delegates sent by the several States, and the meetings be for business and great festival concerts, compositions by American composers being their leading feature.

Steps were taken toward formulating different courses of study of piano, voice, organ, public school, etc. We will have more to say on this in a future issue.

During the convention a State organization for Pennsylvania was formed, with a full corps of officers. The first annual meeting will be held in Philadelphia during the coming holidays. A State organization for New Jersey will also be formed, with Henry Harding, of New York, at the head.

Very wisely the constitution was changed so as to do away with the five dollars due for active membership. Hereafter, it will be three dollars for the first year and two dollars for all succeeding years. The Association lost many active members by the five dollar fee of this year.

At this time it is not known how the Association will come out financially, grave fears have been expressed by those in a position to know, that they will not be enough in treasury to pay the expenses of the meeting. The Association is now in a moratorium, and can be held responsible by law for debts. The members may be called upon to pay some of their annual dues in advance in order to make up the present deficit.

It did seem like stretching a point to call the entertainment of Thursday evening a Concert of American Compositions, when, in reality, not a single composition by an American composer was performed during the whole evening.

Numerically the meeting was not a success; at no time were there more than 400 delegates in the Academy. The poor attendance we attribute to two things: The programme was not calculated to attract the teacher—only a few persons who appeared on the programme had national reputations, and that coupled with a lack of local support told on the attendance more than anything else.

The banquet feature was one of the best things of the Association.—There were 110 seated at the table, and speeches were made by President Heath, Messrs. Lavelle, Chadfield, Towers, Pratt, Root, Landon, Penfield, Parsons, Wolfram, Smith (Wilson G.), Ziegfeld, Sternberg, Dana, A'Becket and Madame Clara Brinkerhoff. We hope the banquet and reception will become a prominent feature of all future meetings.

A permanent orchestral fund is a subject that should interest every thoughtful member of the profession. We have not space in this issue to give the plans by which a fund is expected to be raised, but at a future time we will give attention to the plans proposed by the committee at this meeting.

The Association was almost lost in the vastness of the Academy of Music, which is one of the largest in the country. We all wished some smaller and cooler place had been selected.

Mr. Hahn, of Detroit, tells us that \$1200 has already been subscribed for the next meeting in that city. Bravo! Hahn.

The charming social spirit that pervaded the whole convention made every delegate present have a good time.

## CLARA E. THOMS CLOSES THE NEW YORK STATE CONVENTION WITH A BRILLIANT PIANO RECITAL.

[*Hudson Daily Evening Register*, June 28th.]

The Opera House was crowded to overflowing last evening by a musically interested audience, which Clara E. Thoms held spellbound from beginning to the end of a one and a half hours, thus proving her concert to be a climax, and a grand climax, indeed, to the excellent series of performances which had gone before.

Mrs. Thoms is an artist, and like all artiste of sterling talent she allows herself to be guided in her conceptions of the great works of the masters by her strong musical moods and feelings, which she fully demonstrated last night. She opened her recital with that beautiful combination of spirit, patriotism and certain melancholy thoughts for the lost freedom of Poland, which most likely must have filled the great soul of Chopin when he wrote his immortal *Fantaisie* in F minor. Boldness of conception, clearness of phrasing and consciousness of the task before her, animated the soul of the artist, and won for her the hearts of the people from the start.

She then followed with the "Raindrop" Prelude and the C sharp minor *Fantaisie Impromptu* by the same master. She played the latter with a dash and brilliancy that could not be forgotten, and in her own poetical conception. She was recalled twice, but would not favor an encore.

La Gondola by Liszt is really a production instigated by the strange feelings which would overcome the soul of a genius, as the father of pianists, during a calm, balmy summer night on the Italian shore. Mrs. Thoms fully comprehends such sentiments, and carried them into effect, but it was sad to know that some person could speak above a whisper and disturb rudely the reverie of the artist. When we jump from this to the Magic Fire Music by Wagner-Brassini, we come in reality from the poetry of the south to the north, the scene changes, and Mrs. Thoms was equal to the change. How well she understands Wagner when he bids "Loge's" little flames dance and sing!

Miss Elsie Long sang an Italian song. We do not consider her an alto, though, because it chances to be one of heavier caliber than the usual soprano. Her voice is clear, the tone is correct, she sang with much genuine feeling and a degree of polishish finish. Her audience was greatly pleased and cheered.

The next on the programme was something for the Americans to take delight in—five pieces by American composers, for the piano, viz., "Idylle," Wm. H. Sherwood; "Berceuse; Marjorie," Wm. Luton Wood; "Gavotte," Wilson G. Smith; "Dream Bells," Robert Goldbeck; "Melody" D flat, David M. Levett. These were all beautiful pieces, representing a variety of different styles of composition. Mrs. Thoms did them all full justice, and well merited the dedication of most of them to herself.

Miss Long sang two American songs; a. "Lullaby," by George W. Chadwick; b. "Go, lovely Rose," by Arthur Foote. Miss Long sang them so heartily that she had to respond to an imperative encore by the way with Gounod's Serenade in French, in which her distinct pronunciation was as fine as that of her Italian and English texts.

It may be noted, Mrs. Thoms' programme proved a stirring success to the series of fine performances gone before, but her last piece formed the best finale possible to this delightful festival, with the only Concerto played at the convention.

The piano Concerto in B flat minor by Xavier Scharwenka is indeed a master composition, emanating from the soul of a great genius. The principal "motive" of the Allegro reminds one of the same majestic musical spirit evinced by Richard Wagner just at a point when he introduces one of his northern gods. Bold, broad and majestic, it stands out through the winding of form, in bold relief to the wild, dashing, intricate passage work of the piano. When we have passed through the rocky, dark wood of sombre oaks and pines of this part, we come out into the sunlight on the meadows of a beautiful slow movement, freight with flowers and bouquets of lovely melody, and after passing again through the rocks and underbrush of the forest of the first part, in which we arrive on the plane of the cultivated scherzo, in which we hear the joyous frolic of the inhabitants of the rural household, skipping along in dancing frolic. We would have enjoyed the last movement which Mrs. Thoms omitted, but hope for such a treat at some future time.

No ordinary pianist could at once grasp the magnitude, broad rich coloring, the grotesque forms of this master-work as Mrs. Thoms did it. It requires a genius to fully comprehend it; it takes the utmost capacity of technical development to undertake an interpretation of it on the pianoforte; a peculiar feature of the passage work would be found by those undertaking to study this concerto, its uncommonness. It is often, as some of Schumann's music,

"unclavier-missig." In the rendition of this work Mrs. Thoms excelled all of her previous numbers; she showed technical clearness, a broad conception adequate to her work, a perfect phrasing, a glowing appreciation of its fine color contrast, and well merited the rounds of applause which followed her magnificent performance. She was accompanied on a second piano by one of her young pupils, Miss Helene Sumbatoff, a Russian young lady. We wish this young pianiste, who evinces much talent, a successful career.

All through, it was a genuine, musically satisfying concert, and one which will be remembered by those who were swayed by the genius of Clara E. Thoms, who possesses many qualities which have placed her in the first rank of American pianists. ARNOLD W. MEYER.

## NEW PUBLICATIONS.

## AMERICAN PRIZE METHOD. By EDWARD J. FINCK.

This work was submitted to the committee selected by THE ETUDE, about five years ago, for the purpose of awarding the prize for the best original instruction book. This work received the majority number of votes in that competition. The committee consisted of Wm. Mason, A. R. Parsons and Louis Maas.

The work before us contains 175 pages, and retails for \$2.00, postage.

The author has done a great amount of excellent work. Every page shows the careful musician. The questions found at the bottom of many pages is a commendable feature. The bass and treble clef are used together in the first exercise, which to many teachers is quite a objection. It would appear that for simplicity a few pages of simple exercises on the separate clefs would serve as a necessary preparation. They could be omitted by those who prefer to start with both clefs simultaneously.

One original feature of the work is the prominence given to rhythm in the first exercises. This idea is brought out in Riemann's School for the Piano, a work, no doubt, Mr. Finck was familiar with before he prepared the present work. In the very first exercise the 19 notes and 27 rests, with such a division of the two that a pupil is simply obliged to count. The hands alternate in almost every exercise. The discipline of mind to a beginner is unquestioned, but it would require an earnest pupil and a thorough teacher to make the work useful. What a pupil should be taught, and what he is capable of comprehending should be carefully considered in the preparation of an elementary work. A pupil who is entirely ignorant of everything connected with music is like a seed that has been sown which contains undeveloped life. Observe how it grows and springs into life. "First the blade, then the corn, after that the fall corn and the blade."

The process is simple and gradual. When Nature wishes to construct a tree, she does not begin at once with bud, root, branch and leaves. Each come in their time. The chief difficulty in the work of Dr. Hugo Riemann and this one by Mr. Finck is that they start off with too many things. The average pupil would soon become bewildered at the multiplicity of difficulties, and discouragement soon set in. The hook presupposes an intelligent teacher; without that the hook would only bewilder. It is doubtful whether much of the matter in the work is practical for elementary practice. There are exercises and pieces like the Gavotte in G minor of Bach, studies by Steinbeis and Haserot, David's hundertanz, by Schmid, that are away from the scope of a pupil who is still in an instruction book. Double-sharps are introduced before the middle of the hook. The exercises on even the tenth page would puzzle most pupils that have been playing a year.

Either the author must have had unusually bright pupils under his charge, or he fails to appreciate the needs of a beginner. An elementary work should aim to interest as well as instruct, especially so in music, when the idea of pleasure is associated with it in the mind of every child. It is chilling to come in contact with an endless amount of exercises. The pathway of the beginner should be brightened up in every possible way. When we find even such a genius as Liszt being crushed by too much Czerny, what can we expect from the average beginner who takes to music as a pastime or accomplishment? T. P.

## JEPSON'S MUSIC READERS. A. S. BARNES &amp; CO., New York, N. Y.

This work has been in progress a number of years, but the entire course is only now completed. It consists of four volumes and eight grades, each grade forming one year's work. The work is practical, and has every feature in it to make it one of standard value in our public instruction. Mr. Jepson is the well-known teacher of music in public schools in New Haven, a post he has occupied for the past twenty-five years.

The prices of the Readers are .40, .50, .75, and \$1.00 respectively.

## THE DRIFT OF MODERN PIANO TEACHING.

BY ANNETHA J. HALLIDAY.

I AM frequently impressed with the increasing study of Moszkowski, Dvorak, Liszt, Saint-Saens, Chopin and Raff, to the detriment of the sterner classic authors whose works should be made the crucibles in which the productions of the young piano students will be cast and refined, and from where they issue, purified and healthily and sufficiently strong to grapple with whatever may overwhelm them of the sensational and astonishing later on in life.

Not that I would intamate that a pupil's study should be all classic writing. Music is in itself eminently a romantic art, and the chiaroscuro of the musical background needs a careful distribution of light and shade. What I would comment upon is the predominance upon pupils' programmes of Nocturnes, Toccatas, Ritoroles and Scherzos, and the absence of those ideal forms, the Sonata and its variations and the Fugue. In a word, the supremacy of the emotional over the intellectual.

It is to be deeply regretted that the private music teacher so often proves a veritable "old man of the sea" upon the back of the progressive musical public. There are many of them in this vast country of ours who belong to no particular school, and who either supremely or ignorantly or indifferently, to mere technicalities or unconsciously or inadvertently, to mere superficialities on the part of their pupils, and who yet control, in their way, the musical tendencies and possibilities of a large class of students.

"I let them play about what they like," said one of these doggerel neutralities one day, "they're such good pay!" And the result was an astonishing *olla podrida* of the "Tom, Dick and Harry" of music, so overwhelming that it was impossible to distinguish where taste and trash ran into each other.

Shades of Bach and Beethoven!! and yet this man commanded thirty dollars a term, and believed, with equal conceit, that he had a heaven-bred right to the title of Professor, and that he was Uterp's prime minister.

If it be true that human nature has an inherent tendency for the forbidden, what a polyglot jumble of creeds this world would contain were the aspirant for distinction in music to have his way with carte blanche for the exploration of the good and evil in man! May I have the permission, "To whatever you find, help yourself!"

Musical educational advantages are generally obtainable everywhere in America, but outside of the conservatories and academies where a system of study prevails, they are frequently worthless, because scholars are allowed too much their own way in the choice of studies and the selection of pieces. Cultivate the taste of a pupil by all means, but at the same time prune the taste so carefully that it cannot grow toward the frivolous and the foolishly sentimental in its study.

It is possible to advance and cultivate everything in this world more or less, and the latter degree is infinitely preferable to nothing at all. There is always a possibility and a probability of climbing up to one's ideal, no matter what altitude it may be placed, only by certain first that the ideal—the aim is strongly defined. Then build the Jacob's ladder which shall carry you upward, round by round; let the foundation be strong and the mechanical part secure, and the summit is certain to be reached in time.

Make the musical menu more substantial; the most delicate preparations of the cuisine are only attainable after practice and experience with the materialities of cookery.

Let there be more of Beethoven, to show the majesty, the immortality of music; more of Hindel for solemnity, more of Mendelssohn for form, of Mozart for grace, of Bach for massive architectural arrangement, of Haydn for freshness, and Schubert and Schumann for melody and romance. Supernaturalism, grotesquerie and poetical idealism chime in capitally as entrées, and a sufficient variety of these may be found in the works of Berlioz, Wagner and Liszt.

About all things be enthusiastic in whatever you undertake, the wilder rhapsodist is preferable to a person contented with mediocrity. Remember that the musician's world lies, unlike the writer's, in the subtle depths below the outside surface. If you are a music teacher, try to teach better, purer, than any one else; if you are an organ performer, strive to grind more gracefully than your neighbor, and rest assured that however difficult of ascent Parnassus may be, perseverance wins a crown at last.

## OLD PROVERBS.

If you love life don't waste time.  
An idle brain is the devil's workshop.  
God deliver me from the man of one book.  
If the brain sows not corn, it plants thistles.  
Many talk like philosophers and live like fools.  
If things were to be done twice all would be wise.  
Seek till you find and you will not lose your labor.  
A diligent man can always find leisure; a lazy man never

## MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TRETMAN, Box 2920, New York City.]

## HOME.

ARTHUR FRIEDHEIM, the celebrated pianist, may probably visit America next winter.

THEODORE THOMAS will begin a five weeks' tour through the country in October. Mr. Josephy will be the soloist.

THE BOSTON SEASON of the new American Opera Company, under the direction of Gustav Hinrichs, began on June 10th.

MR. WAUGH LANDER has accepted an engagement as head of the musical department at Wesleyan College, Cincinnati.

MR. ARBEE HAS guaranteed the tenor, Tamagno, \$100,000, to sing fifty nights during Mme. Patti's coming American season. The tenor will sing on alternate nights with the diva.

MR. ROBERT TRALLIN, the well-known Brooklyn pianist, gave his thirty-seventh recital in that city with his pupils, and assisted by Messrs. T. F. Powers, baritone, Carl Venth, violin, and George Szag, viola.

THE GOUNON CLUB of Minneapolis, gave its last concert of the season on June 3d. "The Tale of a Viking," Geo. A. Whiting, Boston, and a miscellaneous Part II, comprising American compositions, were performed.

THE BOSTON Promenade concerts were begun on June 1st. The first programme included a Strauss Waltz, Overture "Carnival Roman," Berlioz and "Entrance of the God's into Walhalla." Mr. Adolf Neuendorff conducted.

THEODORE THOMAS and his orchestra began their annual season of summer night concerts at the Exposition Building, Chicago, on July 1st. Tuesdays are the composers' nights, and Thursday evenings are devoted to Wagner.

THE BRIGHAM Beach orchestral concerts conducted by Anton Seidl, were inaugurated on June 15th. Mr. Nahan Franks took the violin solo in the Prelude to "The Deluge," Saint-Saens. Max Specker is the assistant conductor.

AT THE INDIANA M. T. A., held on June 25th and 27th, essays were read by Carl Merz, J. T. Reese, A. R. Heritage, and S. H. Hanson. Among the soloists' names, we read those of C. Sternberg, and Misses Neally Stevens and Grace Hiltz.

THE ANNUAL commencement concert of the American Conservatory of Music, Chicago, took place on June 20th. Among other selections, the Saint-Saens Variations on a Theme by Beethoven, were played by Misses Georgia Dowker and Emma Bates.

THE TWENTY-SECOND ANNUAL examination of the Chicago Musical College took place on June 7th and 8th. Miss Ida MacKellerg, of Fort Wayne, received the first prize (gold medal) as the best vocalist; Manrie B. Rosefield the gold medal as the best pianist.

A CONCERT was given at Orange by Mr. Franklin Sonnenkab. He was assisted by the Princess Martha Engelhardt at the piano in a duo arrangement of the Ballet music from Flamingos. Miss Anna Wurm sang several songs, and Michael Barnett played a Tarantelle by Carl Bohm.

THE MICHIGAN M. T. A.'s convention was held in Detroit, June 27th and 29th. Essays were read by J. D. Mehan, Detroit, Henry Post, of Grand Rapids, and Rev. R. Jones, of Kalamazoo. Among the soloists were Mrs. F. A. Robinson, Miss Alice Andrus, Albert A. Stanley, and Wm. Ynck the violinist.

THE ANNUAL entrance examinations of the National Conservatory of Music, New York, will be held from September 24th to October 2d, beginning with the singing classes, and ending with the piano classes. Mr. Frank Van der Stucken has been appointed to take charge of the orchestral class.

MAX BENDEHIM, one of New York's vocal teachers, brought his pupils before the public at a concert on May 25th. Among those who most distinguished themselves may be mentioned, Miss Zog de Vielli, a contralto, and Mr. Frederick Wilhelms, a tenor, with an agreeable voice, and possessed of taste and skill in its use. He was heard to much advantage in Lieder by Franz and Schubert.

THE MOZART CONSERVATORY of Music, Wichita, Kansas, gave a number of concerts early in June. The selections performed display an encouraging musical advancement in this part of the West. One of the programmes contained Mendelssohn's G minor concerto, Schumann's Andante and variations for two pianos, "Air Varié" for violin, Dancla; another, Chopin's "Polonaise Militaire." The Conservatory Orchestra also took part.

AT THE OHIO M. T. A., held on June 26th and 28th, Mr. F. X. Arens, of Cleveland, read an essay on "Wagner and his Music Dramas," Mr. Geo. W. Andrews, one on "Organ Playing," and Mr. Clement Tetedoux, one on "Alleged Degeneracy in Singing." Conrad Ansorge and Mme. Dory Burmeister-Petersen were among the pianists.

THE NORTHWESTERN Conservatory of Music, Minneapolis, Minn., gave a series of concerts early in June, in connection with its graduation and commencement exercises. Five young ladies were graduated in harmony and piano. The selections rendered were of the better class, including "Erl-King," Schubert-Liszt, Beethoven's first and third concertos, Concertstück in F minor, Weber and Chopin's Polonaise, op. 22 for piano, by the Choral class, choruses from Mendelssohn's Midsummer-Night's Dream, and Saint-Saens' "Samson et Dalila." Vocal solos were by Brahms, Gonnod, d'Albret, and Beethoven's Trio op. 1, No. 3, was played by Miss Blanche E. Merrill, piano, Ad. Grethen, violin, and Geo. F. Ransom, cello. Mr. Charles H. Morse is the director.

## FOREIGN.

MORIZ ROSENTHAL is at present in Paris.

TERESINA TUA is to revisit London this year.

QUEEN MARGUERITE, of Italy, is a skillful violoncellist. JOHANNES BRAHMS has been presented with the freedom of Hamburg, his native city.

MME. SEMERICK has been delighting Berlin music lovers with her operatic performances at Kroll's Theatre.

A "CYCLE" of Wagner's complete operas was concluded at the Berlin Opera House on June 26th. It was given on May 20th with "Rienzi."

LITOLFF'S opera "The Templars," met with great success in Brunswick, and has been secured by Angelo Nennmann for the Prague Opera House.

THE Bayreuth performances this summer take place from July 21st to August 17th. "Parsifal," "Tristan," and "Die Meistersinger" will be given.

GOUNON'S "Romeo et Juliette" was given for the first time in England on June 15th, at London. Mme. Melba was in the title rôle, and De Reszke Romeo.

HERR NIKISCH, Gericke's successor in Boston, has been engaged for three years by Mr. Higgins. He will arrive in America early next autumn.

VON BILLOW has signed the contract that binds him to give twenty-four concerts in this country next year. Twelve of them are to be orchestral concerts.

HENRICH VOGL, the tenor, Reichmann, the baritone, and the basso, Behrens, have been engaged by Mr. Stanton for the Metropolitan Opera House next winter.

BERLIOZ'S gigantic "Te Deum," given for the first time in that city, and preceded by the 13th Psalm by Liszt, formed the programme of a recent concert in Munich.

THE VIOLINISTS, SARASATE and Ysaye have been playing in London, and Jeno Hubay, the Hungarian violinist in Paris. Fr. Brandt and Frau Moran-Olden have been singing in opera in Berlin.

TWO RUSSIAN music festivals were given at the Trocadero, Paris, at the close of June. One hundred musicians, under the direction of Rimsky Korsakoff, produced works of the Russian school.

THE GRAND annual concert of the Liszt Society of Leipzig, took place on June 5th. Arthur Nikisch, Boston's new conductor, led the orchestra, and Bernard Stavenhagen was the pianist.

WAGNER'S second opera, "Das Liebes-brot," founded upon Shakespeare's "Measure for Measure," will very likely be produced soon at Munich. It was performed but once before, at Magdeburg, in 1836.

OBERSDÖRLING, near Vienna, was the home of Beethoven in 1803. The "Bindershaus" in that town is to receive a commemorative tablet next Spring, with the inscription: "Here stood the house, in which Ludwig von Beethoven composed his 'Eroica' in 1805."

AT ANTON RUBINSTEIN'S jubilee festival, to be held in St. Petersburg on his approaching birthday, November 18th, his opera "Feramos," and his ballet "The Vine," are to be given. His friends will also establish a fund for the purpose of constructing in his honor, a new hall connected with the Conservatory of Music of which he is the director.

MR. VAN DER STUCKEN sailed for Paris with the intention of giving a concert of American compositions in that city toward the end of June or early in July. Among the composers are John K. Paine, Dudley Buck, G. W. Chadwick, E. A. MacDowell, Arthur Foote, Henry H. Huss and Van der Stucken. Messrs. MacDowell and Willis Nowell are to be the soloists.

[For THE ETUDE.]

## \* "CHOPIN AND OTHER MUSICAL ESSAYS."

BY E. E. ATRIES.

HERE is a volume of interesting essays by Henry T. Finck, the musical critic of the New York *Evening Post*. Mr. Finck may be called an enthusiast, and for that reason, perhaps, what he writes is worth reading. He is a devout admirer of Chopin, and what he says in praise of the gifted Pole will appeal to many a musical nature. Not a few will thank Mr. Finck for placing Chopin so high in the ranks of musical composers. Many thoughtful musicians will, however, notice him a little one-sided in his views; and there are many of the very best musicians who could not consent to place Chopin above Schumann in such an arbitrary fashion.

Schumann does not appeal to as many temperaments as does Chopin. Schumann's admirers must increase in number very slowly, as did Bach's; Chopin's popularity has, perhaps, reached its height. Nevertheless, we must have Chopin enthusiasts as well as Beethoven enthusiasts. There is no danger in enthusiasm if it does not lead us into unfair comparisons. There is no harm in making the most of Chopin if we are not led into depreciating other masters. It is always dangerous to praise one master extravagantly at the expense of others. "Comparisons are odious" unless they are fair and just. Only the cool and impartial thinker, who writes without warmth, without emotion, should dare to make comparisons between men. When Mr. Finck declares that "Chopin is as distinctly superior to all other piano composers as Wagner is to all other opera composers," he doubtless means much. It is rather an unnatural way of putting the comparison, however, and is the height of the ridiculous to those who are possessed of the Wagner enthusiasm.

To those who have very little appreciation of Wagner's greatness, and the number is not small, this comparison may appear to be only a slight exaggeration; but to those who find in Wagner a composer of transcendent preéminence, Mr. Finck's statement will appear exceedingly ridiculous. Nevertheless, it is not easy to bestow too much praise upon a recognized genius, and it is likely that Mr. Finck has realized in this essay the accomplishment of this difficult undertaking.

There is an especial danger, however, in this sort of exaggeration when Chopin is concerned. No amount of Bach enthusiasm is likely to do any serious harm to one's readers. Bach will always repel a large number of those who are seeking to live in a constant state of delicious melancholy, without purpose or even hope. Bach is so earnest, so matter-of-fact, so straightforward, so honest. Such an attitude is not always a sign of shallowness. But there is enough of the Chopin enthusiasm in the musical world. Far be it from any one to claim that Chopin is not profound enough for the most thoughtful. Far be it from any one to belittle Chopin's genius. Indeed, it is the might of his genius that makes him dangerous. Chopin satisfies exactly the morbid desires of modern youth. It is so easy to dream away one's life in sadness and gentle sorrow, if one shall yield to the magic spell of Chopin's music. Everything real becomes commonplace and dull, while a million unreal and sepulchral voices perpetually murmur in our ears of a most mysterious infinity made up of sighs and tears. No one questions the emotional power of Chopin; but whether it be a healthy emotional life into which he would lead us we may question. No intelligent musician can neglect the study of this master's compositions, but should he permit himself to linger in Chopin's dreamland, forgetful or deluded of the realities of musical life, he is likely to suffer the insanity in his own soul. This "world will become a very gloomy place for such a student. Physically as well as mentally he will suffer intensely. The nervous system will not long endure the continual strain that Chopin demands. It is not much credit to any one if he can boast of having been a constant student of Chopin for some years without losing some of his avoridousness. The intelligent study of Chopin, if persevered in daily for even one year, to the exclusion of other and more wholesome studies, will surely tell in an uncertain way how delicate' the nervous organism. Chopin illustrated in his own life and character, in his own over-sensitive nature, what one might expect as the legitimate fruits of the Chopin methods of thinking.

There are those who, possessing some literary taste, charmed to understand the spirit of the romantic novelists, and finding it impossible to interest themselves in anything more enduring in literature. They are satisfied with George Eliot forever, and devote all their time to her stories. They do not make this choice because of any good they receive, intellectual or otherwise (they would resent this statement, however), but because these stories are so absorbing, and because they excite the emotions so powerfully. Some choose Dickens, others Thackeray for the same reason. Some read all these and more. They are not the most critical readers these novelists have, but they are the most devout, and their familiarity with

novels surpasses that of all the thinking community. But it is because they crave some entertainment in which they can find delight without hard thinking, pleasure without labor. They live in dreams; to the professional novelist reading nothing is more wearisome than any prolonged intellectual exercise. Science is dry, philosophy is stupid, and history dull. So it is with lovers of the Chopin school of composers. Here they find enough that is strange and exciting to stir the emotions so long as they shall live, and everything else becomes a "weariness to the taste."

Ordinary to the literary man would be read George Eliot and Dickens, but read Shakespeare and John Locke also. To the musician we would say, if you propose to devote much time to Chopin (and you should if you are a pianist), give just as much time to some science, such as geology or biography, that may keep your mind properly balanced. Science whirls one rapidly into a more real world than that of Chopin, and one that is infinitely better for the intellect and the moral nature as well. What we say here of Chopin applies also to Schumann, and, indeed, to all composers to a certain degree. All music worthy of the name is emotional and makes a direct appeal to the sensibilities; for this reason it is not sufficient in itself to produce broad culture, and should not be studied to the exclusion of everything else. But Chopin touches our sensibilities in such a vulnerable region that it becomes us to guard ourselves against his influence.

[For THE ETUDE.]  
SOURCES OF SKILL IN MUSICAL PERFORMANCE.

BY GEO. H. HOWARD.

**NUMBER ONE.** — It is often said, "A man cannot be too practical. The person who is constantly studying abstract principles, and never applying them, is always at a disadvantage in the world." But it is no less true that the man who is *only* practical, who cares only for particulars, and who never studies principles, will often be at a loss in his methods of doing things.

The truly practical man is the one who is constantly observing principles, and always applying them with fruitful results. Everything that he gets he uses. All things turn to his benefit. People say of a financially successful man: "He makes money at every move." They say of a socially popular man, "He makes himself admired everywhere; he is a necessity in society, and we cannot do without him." Such a man would gain divide himself; and send himself to a dozen different directions in one evening.

In like manner, we easily generally observe that men of this stamp are those who have some regard for abstract principles. If you ask them how they accomplish their great undertakings or win their popularity, they will often tell you of their careful regard for the laws of business, of their faith in certain principles, and of their observances of the regulations of society. In reality, a large measure of their success is based upon and grows out of rule and law. In their daily experience they will decide many nice points by means of abstract principles. The man who is successful in business or social life has a constant regard for fundamental truths.

In like manner, the musician of the present day must cherish a never-failing regard for rule and law if he would be successful. He must look for and know thoroughly the sources of power.

What is the root or foundation of technical power in musical performance? What are the cardinal principles which, when grasped, give us a sense of boundless ability? What are the chief modes of training and lines of experience in music skill?"

Some will say that it lies in this method or that system. Others will say that drill gives power, or that long and thorough acquaintance with works of musical art is the true path to artistic attainment.

But the true answers to these questions will be more easily found when we have asked and comprehensively answered one which embraces them all — "What is skill?"

Skill in the musician is of a higher order. He must be trained not only to the power of fine perception but of facile, instantaneous and complex manipulation. Rapidity, power and endurance are essentials of his skill. The mental, physical, vital and spiritual elements of genuine skill cannot well be presented with any degree of completeness in the lines of one article, but the following outline of the subject will be useful for a partial survey, such as may be now attempted.

The mental conditions of skill are:—

1. Knowledge of elements.
2. Habits of analysis, comparison and accurate discrimination.
3. Keen sensibility.
4. Habits of reflection and generalization.
5. Mutual adaptation of mental and physical efforts through correct exercise or operation of the will.
6. Practicality.

The physical conditions of skill are:—

1. Correct position.
2. Accurate tension.
3. Appropriate motion.
4. True application of force.
5. Definite location and precise adjustment.
6. Automatism.
7. Vital force.
8. Nerve power.
9. Muscular power.

While the knowledge of elements may not be properly regarded as a direct source, it is undeniably an invariable condition of skill.

A few years ago a young lady pupil gave her final recital in a certain conservatory, and graduated from its vocal department. A day or two later she went into a music store for the purpose of selecting some songs. While examining one she asked the clerk in what key it was written. She actually could not tell the key without singing and playing the piece. The superficiality of her training and her lack of skill in performance were sufficiently explained by this incident. While such gross ignorance on the part of advanced students may be rare, the partial or complete failures of many may doubtless be attributed to similar causes. This instance is perhaps no more surprising than that of a lady in respectable tableaux, who, when asked to represent a Madonna in a tableau, innocently asked, "But what is a Madonna?"

One of the most important sources of skill is found in habit, in analysis and comparison, and in the keenness of discriminating resulting effects.

Of late great use of analysis has been made by many educators, and it may reasonably be questioned whether many teachers have not relied upon it too much, to the exclusion of other educational processes. Analysis, comparison, synthesis, construction, and generalization should be carried on concurrently if the completest results are to be attained.

Analysis, rightly employed, induces definiteness and exactness; used too constantly, however, it induces monotony, because involving such close attention to minutiae and wearisome particulars. The exercise of comparison is broadening to the mind because, when added to analysis, it prepares for and renders practicable the higher exercise of generalization. Comparison in such relations imparts that sharpness and activity of perception without which the attainment of skill is impossible. Specific exercises in comparison are indispensable in any course of musical training. Equal stress may be placed upon the importance of exercises in synthesis, construction and generalization.

[For THE ETUDE.]  
SUGGESTIONS TO MUSIC STUDENTS.

BY GILMORE W. BRYANT.

If you would be a musician, be systematic.

The practice of arpeggios is of more importance than that of scales.

Mechanical exercises are a bitter medicine, which should be taken in very small doses, and only in extreme cases.

He who allows himself to stumble while practicing, prepares to fall while playing.

The student who completely overcomes the first difficulty in his path before passing on, lays the great cornerstone of success.

The majority of those who think themselves at the top of the ladder, have not reached the first round.

Mistakes are the stepping stones to failure.

A good recipe for those who wish to become rapid players, is to play very slowly four times out of five.

A careless student is like a man lost in the woods, who unconsciously travels in a circle, and after a long journey discovers that he has again reached the starting point.

You can save time and money by practicing on the Technicon, Practice Clavier and Dactylicon.

To return to the beginning at each mistake is to travel much and progress little.

Let the motto be, "No steps backward."

The "Principles of Expression in Piano Playing," by Adolph Christiau, is a book that should be read by all. Harmony is the Orthography, Counterpoint the Grammar, and Musical Form the Rhetoric of music, the thorough study of which should form an important part of every musical education.

Every American music student should encourage our American composers by studying and playing their meritorious compositions. Let frequent recitals be given exclusively from their works, and at least one of their compositions should form a part of every programme.

When this is done, our people will recognize the fact that it is not necessary to be born in some foreign country, to study on some foreign shore, or play some foreigner's compositions in order to be musicians.

## LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

Will you please to tell me, through THE ETUDE, if there is an established concert pitch in this country, or, as I was recently told, every musical instrument manufacturer and piano tuner has a concert pitch of his own.

There is no concert pitch established by law, nor would it be according to the spirit of free institutions to have one. Every instrument maker uses whatever concert pitch seems to him best. Generally, however, they are all conforming more and more to a pitch a little higher than the French diapason, which has 522 vibrations for middle C. The pitch of orchestras is established by that of the wood wind instruments, the oboes, clarinets, bassoons and flutes, these instruments being variable only within very narrow limits. A few years ago the New York Philharmonic and Theodore Thomas' orchestras changed their concert pitch, involving the purchase of entire new sets of wood wind instruments, costing thousands of dollars. Piano makers generally use a high pitch, because it makes their instruments sound more brilliant. Something is lost, no doubt, in durability, on account of the increased strain, and something in sweetness on account of the increased tension; but as these qualities are not those relied upon for selling the instruments, the makers are likely to go on in this way for a long time. Most pianos in the country are considerably below concert pitch, by reason of infrequent and careless tuning.

Will you kindly favor me with a discussion of the following in THE ETUDE. About how many lessons should the average pupil take before he begins the study of scales; and how may the scales be taught so as to gain the best results?

A SUBSCRIBER.

The scales should be introduced perhaps by the tenth or fifteenth lesson of a beginner, and there would be no harm in introducing them sooner. The first use of the scales in primary teaching is that of familiarizing the pupil with the contents of the key, i.e., with the particular selection of white and black keys to be used with different tonics. Hence, only one octave is given with each hand separately, and the scales are played slowly. The theory of the scale, i.e., its order of steps and half steps, is to be taught, and the scales formed mechanically upon the keyboard by steps and half steps at first, until the ear becomes reliable enough to serve as check upon the accuracy of the proceeding.

Incidentally, a good deal of finger touch can be acquired in connection with the practice of scales. At first slow practice, not faster than one tone a second, the fingers raised high before touching and after completing the tone. In this way the finger action is increased. The next thing to do is to establish the order of the fingers in the different scales. The best way of doing this, after teaching the scales slowly and with the hands separately, is to give them in canon form, as in Mason's *Techniques*. A canon is a form of scale produced by playing the two hands like a round. One hand leads, when it has played two notes the other starts and follows after two notes behind, thus producing successions of tenths in ascending and sixths in descending, supposing the right hand to lead. If the left hand leads off, it produces sixths in ascending and tenths in descending. The fingers should invariably be placed according to rule, according to Mason's division of scales into three classes. In scales up to four sharps, inclusive, the right hand fourth finger falls on the seventh; the left hand fourth finger on the second. In the second class, including all the scales having five black keys, the right hand fourth finger falls on the upper black key in the groups of three; i.e., on A sharp or B flat. The left hand fourth finger falls on the lowest black key in the group of three; i.e., on F sharp or G flat. The third class comprises all the scales in flats down from four flats to one. The right hand fourth finger continues on B flat. The left hand fourth finger falls on the fourth of the scale, except in the scale of F, where it falls on two. Scale canons of one octave, should be followed by those for nine, ten, eleven, thirteen and fifteen notes compass,

in order to make the fingerling still surer in the higher octaves, and the passage of the finger across the thumb and vice versa, as required, without trouble or anxiety. In fact, I do not know of a better assortment of scale forms than those in Mason's *techniques*. Scales can also be used in building up the ability to take account of complex rhythmic units, like those of two, three, four, six and eight tones, etc., as developed in Mason's system of accented exercises. One octave forms are appropriate to pupils in the first quarter or quarter and a half. Two octaves and less, for pupils during the first year; three and four octaves after that. Note well, moreover, that you will get out of your scale practice the qualities you aim at intelligently. The greater variety of touches you practice them in, and the greater variety of accentuation, speed and rhythmic treatment, the more your touch will increase in flexibility and expression. In slow practice the fingers should generally be raised high; in fast practice they should be kept as near the keys as possible, at least whenever speed is aimed at.

I would not be thought to place a higher estimation upon scale practice than upon arpeggio forms, especially upon Mason's system of accented arpeggios upon the diminished chord and its harmonic changes. These educate the rhythmic grouping faculty just as truly as the scales, and they also educate the harmonic perceptions, and conduct to shrewdness in unraveling passage work, especially in composition of the modern school. Hence, when time is scanty for practice, after a pupil has been taught the scales in one octave in all keys, and has learned to finger them correctly in moderate movement, I would stop them for a while and occupy him with arpeggios, for the other purposes specified. These also afford clues to much that constitutes modern music.

W. S. B. M.

What definition of a minor scale would you give to a beginner—a young one? I have never yet felt that I could "boil down" the explanation to a child.

Also, Why is the harmonic so generally preferred to the melodic minor scale?

J. B. M.

A scale consists of the tones of a key arranged in regular order according to pitch. If it be asked, "What is a key?" the answer of Mr. Root is a good one: "A family of tones bearing certain relations to a principal tone, called the keynote, or tonic." A key consists of three chords—tonic, dominant, sub-dominant. These being major, the key is major, and the scale resulting from arranging the tones in order is also major. If tonic and subdominant be minor triads, the key is minor, and the scale resulting from arranging them is also minor, namely, the one commonly called the harmonic minor scale.

The easiest way of teaching minor scales to young pupils is to make them mechanically from the major scales of the same tonics, by depressing the thirds and sixths a half-step. The major and minor scales of the same tonic are fingered alike. Later, it is well to teach relative major and minor scales for the sake of the key relationships thereby brought out and the signatures.

One of the principal uses of scale practice upon the piano is to familiarize the fingers with the contents of the key to such a degree that when the mind starts out with a certain signature, the fingers conform to that particular selection of white and black keys, without conscious effort of the attention in keeping them off the others. The harmonic minor being the true scale of the minor keys, it is more useful to practice it for this purpose than any possible variation from it. The rule of the minor scale is correctly given in "Mason's *Techniques*." It is this:—

"The minor scale requires a minor third and sixth. But by license a major sixth may be used in ascending in two cases: *First*, when the hands are at octaves: *Second*, when the hands are in contrary motion." The philosophy underlying the rule is that whenever harmonic relations are involved the minor key must be conformed to; when the hands are at octaves or in contrary motion, no harmonic relations are involved. The major sixth may therefore be used in ascending, in order to secure a smoother progression. In all scales in thirds and sixths the minor third and sixth are used in both

directions. There is, however, a scale near the close of Chopin's Ballads in G minor in which the two hands run up the scale of G minor rapidly at the rate of a tenth, using major sixths. This license is excused on the ground that the rapidity of the run precludes the mind attending to the harmonic relations of the various steps, and euphony is subserved by using the major sixths in this instance.

Will Mr. Mathews kindly answer through THE ETUDE:—

1. After teaching "Palmer's Piano Primer," would Peters' "Burrows' Thorough Bass" be a suitable book to take up? If not, what would you advise?

2. Does thorough bass differ essentially from harmony, and in what?

Please answer as soon as possible, and by doing so oblige a subscriber to THE ETUDE.

1. Burrows' primers are all of them very badly written, the terminology being the conventional, slip-shod English musical terminology of the period anterior to that of the Tonic Sol-fa. I would not use his text-books for any purpose.

2. Thorough bass is a bad name for harmony. Better take some good text-book in harmony, and have the exercises worked profusely. Harmony is valuable to the pupil in exact proportion to the facility he gains in writing, recognizing and improvising chords, chord successions, modulations, etc. Personally, I do not like a catechism; the form appears to me objectionable, the ready-made question having altogether too much leading force. However, that is a small matter. What is wanted in harmony is practical familiarity with the subject, in the sense of understanding it in the inner musical sense.

NEW YORK, June 10th, 1889.

EDITOR ETUDE:—

Dear Sir:—In connection with Mr. Gates' very good proposition regarding literature of music, I wish to add another book to the already published lists. If every reader of THE ETUDE follows this example and mentions any new musical book, then musical-literary inclined students will find this another worthy field of the already indispensable ETUDE.

The book I refer to is Mr. Henry T. Finch's "Chopin and other Musical Essays." Such essays are very important help to musical students of all branches in particular and to the educated public in general. Piano students will learn a great deal in that chapter on Chopin, and teachers will be able to teach that composer's works better if their pupils study such essays. I say "study," because careless reading will do little good. The teacher ought to compel his more intelligent pupils to read, to daily exercises, and like ten minutes of every lesson ought to be taken in discussing or explaining different chapters of such books. If the head goes ahead of the fingers; if such is the inclination of the pupil; then the end will always produce a musician conscious of the happiness which creates a knowledge of this finest art, but if the fingers run in the most wonderful, most precious way without any conception of the inner soul of the composer's intention, then musical performance ceases to have any value whatever. We have now street organs which produce a most perfect crescendo, staccato, etc., and such music is just as perfect as brainless piano playing. All the time spent on practice of such quality of music is time ill-spent. Baseball or rowing would be much more useful practices. If we don't understand the analytical and aesthetical parts of such music as Beethoven or Chopin have written, then we don't understand what we prefer. Czerny or Henle, the chapters on "Music and Maths," or "How Composers Work," will give instruction to those possessing imagination and do a great deal of good to the artless, fashionable, thoughtless performer.

Therefore, let literature play a more important role in teaching, let our pupils know that they will never become pianists if they don't read a great deal, and let us be proud of our profession as teachers, that is, the best without which some of the deepest feelings that move the human soul could remain unknown to the world, and I, for one, whose mission is Mr. Finch, or Carl Morz, or W. S. B. Mathews at the head of musical educators because their influence is as much moral as it is practical. It is only since you, Mr. Editor, gave some of our foremost men in the profession a chance to be heard all over the United States and England, that such branches as musical aesthetics, etc., have found a recognition among the piano students at large. Before the appearance of your ETUDE they were only known and appreciated by a few students. To you are due, therefore, millions of thanks.

Most respectfully, EDWARD MAYEROFER.

## THE PHILOSOPHY OF THE BEAUTIFUL.

BY KARL MERZ, MUS. D.

## II.

BEFORE reviewing German philosophy, let us hear what English and French writers of modern times have to say on the theory of the Beautiful.

English writers have in the main speculated on the Beautiful in form and color. That they felt unable to dive into the mysteries of the tone-world was but natural, for while music was loved in England, it never prospered there extensively as an art. Moreover the English even to this day regard vocal music as the highest and only true form of art. They always subordinated the tone to the word, and speculated whenever saying anything tending that way, from the one to the other. The English sought more to find the Beautiful itself, and not so much the idea of it, as the Germans did. "English philosophy is an answer," says a writer, "to the question, What is it that makes a thing beautiful? Is the Beautiful inherent or is it based upon association?"

Shatshur entertained Platonic views, but his own peculiar theories are denounced as unintelligible. It was he who believed in a sixth sense, for which he was severely criticized by Jeffrey.

Sir William Hamilton distinguished absolute and relative beauty. "Both the imagination and the understanding find pleasure in the object; and the pleasure an object gives us is in proportion to the gratification these faculties derive from it."

Addison speaks on this topic in his immortal "Spectator," and does so very ingeniously, but without producing anything new. Burke teaches that beauty consists merely in the relaxation of the muscular fibre, but his theory was demolished with one sentence from Jeffrey's pen, namely, by directing them to a warm bath, if they wish to realize the Beautiful. An able critic when speaking of this author said, that "No work on the Beautiful is as worthless as Burke's, and that none is read as widely as it." Jeffrey no doubt said a smart and a crushing word. For all, there is more in Burke's theory of relaxation than his contemporary was able to see. I shall again refer to this theory.

Sir John Reynolds advanced the idea that beauty consists in mediocrity, or in conformity to that which is most usual. *Vox Populi* may be *Vox Dei* in morals, but it is not so in art. This is a low view of the Beautiful, for it robes it of its own superiority. Let me, however, add to the credit of Sir Joshua, that his theory is of French and not of English origin.

Allison attributes beauty to association, in which he leans on Diderot's idea of realism. "If beauty consists merely in association," says a thinker, "then the same is true of deformity, for association is capable of awakening either." The most powerful exposition of this theory of association is that by Jeffrey. He claims that the emotions seemingly produced by art and objects are the result of association of recollection, but not of artwork themselves. There is some truth in the theory, but it does not hold good for a thorough system. Ruskin and Blake give it as their death-blow and there is scarcely any one holding it now.

Ruskin says the term Beauty signifies two things. First the external quality of beauty, which he calls the typical beauty; and secondly, the appearance of felicitous fulfillment of function in living things, more especially a perfect life in man. This kind of beauty he calls vital Beauty. He further holds that the application of the term Beauty to any other appearance or quality is false. Thus Ruskin recognizes a Beauty of Body and a Beauty of Spirit. Undoubtedly the ideal Beauty, that which constituted the Beautiful, must be the same in both. The great writer denies that the Beautiful is the Useful. He denies that it is dependent on custom or on association. Ruskin is also Platonic in his theories in so far that he seeks the ideal of Beauty in God.

Spencer teaches that all aesthetic activity is essentially caused by the play of the mind. He regards the aesthetic pleasure in degree according to the number of powers called into activity. The mere pleasure of sensation derived from tones and colors he considers the lowest. A step higher follows the pleasure of perceptions derived from a combination of colors and symmetry of form; the highest are the aesthetic pleasure, greater, derived from the varied emotions existing in the mind through association. The idea of association has been rejected by Ruskin, as has just been stated. It also will be noticed that Spencer places the pleasurable sensation of tone and color lowest; while Schopenhauer in his philosophy of music, which is regarded as the best thus far produced, places music above all the other arts.

But to go a step further, there were philosophers who denied the existence of the Beautiful, simply because it cannot be proved like a geometrical problem, because mathe-matics cannot measure and calculate it. Because the Beautiful must have a source they would rather deny the principle, so as not to be compelled to acknowledge its divine origin. - This applies to Voltaire, who belongs to this class of negative spirits. He says: "Ask a tad-

what is beautiful and he will tell you, two round eyes, a big mouth and a yellow throat. Ask a Hottentot and he will tell you that beauty is a black skin, thick lips and a flat nose. Ask the Devil," continues he, "and he will say, a pair of horns, four claws and a tail. Inquire of the philosophers and they will answer you in a jargon." Voltaire would rather ask the Devil, a Hottentot, or a toad, than to acknowledge a divine Beauty. But if France has left the doubtful legacy of Voltaire, she has also left others, whom we must not overlook.

Didot decided that beauty was an inherent quality of things, that it was a power to excite sentiments in the mind. Thus far he was Platonic and correct, but he spoiled matters by declaring finally that beauty only depends upon relation. But hear what Victor Cousin, another French writer, says: In his "Du Vrai, Du Beau et Du Bien," or the True, the Beautiful and the Good, he declares that "the ideal beauty is found in God."

And now let us turn our attention to Germany, and hear the opinions of at least a few of her great metaphysical speculators.

Kant, one of the foremost, if not the most noted philosopher, even to this day, says that the sublime cannot be contained in form; that it can only dwell in the soul of man. He teaches that the Beautiful is of one substance with the Good and True. Accompanying the will and intelligence there is a mysterious factor within, which stimulates the imagination, determining the phantasy, in and through which the beautiful comes to be recognized. Here, however, the idea is not uttered in action or in thought, but is enshrined in some sensible form out of which it looks directly upon the soul. There is, therefore, accompanying the ethical and intelligent worlds an art-work, which challenges our attention as a part of the heritage of man.

The first who in Germany speculated on the science of the Beautiful, and who invented the word Ästheticism, was Baumgarten, a professor at Frankfort-on-the-Oder. With him the Beautiful is the result of the highest aesthetic perceptions to the realization of which our finer natures aspire.

Wieland follows in Kant's footsteps, and claims, as has already been stated, that the Beautiful can only be felt, but can never be explained. Schelling holds to Platonic theories. He teaches that the Beautiful is the eternal, bodily represented, and that the highest beauty is concentrated in God, and extends to the heart of the universe. Hegel claims that the Beautiful is an idea, bodily represented and realizing itself. There is a ceaseless approximation, a continued attempting to realize it, but no full realization can be attained. He might have gone farther without destroying his theory or himself, by saying that this absolute idea exists in God and cannot be realized, because the finite mind cannot comprehend the infinite.

Schiller is very lucid. He does not admit that the Beautiful is the result of mere limited experience, but of pure abstract reflection. It originates in the perfect union of matter and mind, and cannot be mere life or mere form. Schiller sought a path of his own while speculating on the Beautiful, but he could not free himself from Kant's influence. He says that "the source of all aesthetic pleasure is suitableness. The touching and sublime elicit this feeling, implying the idea of unsuitableness." He further says that "Beauty is the work of free contemplation, and ends with it, into the world of ideas, but without leaving the world of sense."

Wischer seeks the Beautiful in history, but he is this history sacred or profane, there is much in it that cannot be called beautiful.

I might here quote also the principles of Winckelmann and others, but this would make my lecture too lengthy.

Hand, who views this subject more from a musical

standpoint, says that "if the speculators on the Beautiful had taken painting and music more into consideration they would have avoided many errors, for many theories advanced by able writers are utterly inapplicable to music. Indeed many philosophers regarded the Divine art as a mere play, totally devoid of a science. Every human being has an idea of the Beautiful," says he, "and an object which reaches this idea, which moves within us the sense of admiration that is beautiful." He acknowledges, however, that this idea of beauty defines the measure of the Beautiful. He declares that it is only perceptible through feeling and not through thought, and that it exists only for its own sake and for no other purpose. "The militaristic principle," he asserts, "has nothing to do with it."

Schopenhauer is partially Platonic in his theories, but his original propositions are of such vast importance that I shall give a few of his leading ideas. He starts out by saying that "An object only affords us pleasure in so far as it relates to our wills and purpose. But," continues he, "the Beautiful affords no pleasure without affecting our will or purpose. The operations of the will disappear in the enjoyment of an art work. The will is the cause of our misery in life. When looking at an art work we forget the will; the will is silent for a time, and we are therefore in a state of pure willless, painless, timeless, contemplation. The will is the source of our desires and emotions; it is the source of our wants and suffering. But no gratification here can completely

satisfy us, and thus we are constantly on the wheel of Ixion; we pour water into the sieve of the Danites; we are like suffering Tantalus. By looking at an art work or listening to a fine piece of music, we are suddenly, and of course only temporarily, removed from this endless stream of wants; rest and quiet are established, the wheel of Ixion stands still and we are happy—happy whether the light of the sun shines upon us in a prison or in a palace. This no doubt is in part at least what Burke meant when speaking of the relaxation of the fibres.

A thing only becomes beautiful when it is idealized, says, for example, one author, and here we meet with his pessimism. "Life is never beautiful, while the picture of it, when idealized and represented in the mirror of art, is." Schopenhauer considers light the greatest diamond in the cluster of the Beautiful, and it is of decided influence upon the cognition of the Beautiful itself.

While Schopenhauer regards sunlight as the diadem among the objects of the Beautiful I will go a step further and point to Him that made the beautiful sunlight. Nature as the creation of God is greater than art, which is the product of man's mind and imagination. Nature is superior to art, and as the real thing is always superior to its silent representation, so God's work must be superior to that of man. There are writers who claim that man is the ideal of the Beautiful, who according to Scripture is the Temple of God. It must be acknowledged that man is the most beautiful creature, but the reflection of the power of God, hence the true scholar is not satisfied in his reflections to stop with the art work, but turns from it to the mind that produces it, and finally ascribing all honors to Him that has made all things, including so fearful and mysterious a power as the human intellect. As God created the world, so in a limited sense He permits man to create art work, so that by his representation of the Beautiful he may show forth his living origin, thereby honoring the Great Creator from whom came all good things and to whom all good things lead. God is the All-Beautiful, as He is the All-Good, the All-Wise, the All-Just and the All-Merciful. All beauty is concentrated in Him, and both art and nature are made beautiful so that we may see God in His beauty. The artist, therefore, who produces a fine work, draws his inspiration, whether knowingly or not, from the eternal source of the Beautiful. He is the hand of the eternal God, he is down to man, which, like a magnet, draws us up again to the source from whence it came. We cannot come in contact with anything of a Divine nature without being made better thereby. Art has a Divine nature, and to teach its beauty from this standpoint I consider one of the noblest occupations man or woman can be engaged in. Heart culture coupled with a love for the beautiful is a blessing to any people, for the Beautiful and the good always walk hand in hand; religion and pure art are akin; they came from the same source and must lead to the same end.

To be aesthetic means to perceive and to enjoy the beautiful in art and nature. As logic applies to thought, aiming ultimately at truth, says a writer, as ethics sets forth the laws of morality referring to action, so esthetics appertains to the Beautiful which appeals primarily to sentiment.

Nature is a wonderful texture, interwoven by infinite objects of beauty. Who can name them all? To study and to love the beauties in nature tends to produce in us reverence; they soften us down and make us more attractive. Virtue is virtue, but it may be lovely and again it may be very homely. Knowledge is knowledge, but it may sparkle as a thing of beauty, or it may lie dull and inert like an unctuous diamond. Without aesthetic culture the best man lacks something. He may be learned, he may be honest and temperate; for all is not what he might be, had he developed within him a love for the Beautiful.

And now that I have come to the end of my discourse, I would remind you of the fact that the Holy Book points us to the beauty of holiness; it speaks often of the beauty of God's holiness; it portrays the beauty of the character, and it says that this world shall be made beautiful as shall be made good. Have faith, then, in the final victory of the Beautiful. As you have faith in the final victory of the good. If God loves goodness, He also loves beauty. If He is mighty, He is also lovely. The millennium will not come until this earth shall have been made beautiful, until the desert shall rejoice and blossom as the rose, "and it shall blossom abundantly and rejoice with joy and singing."

Every person has two educations—one which he receives from others, and one more important, which he gives himself.

**WANTED.**—A lady pianist, pupil of Zwintzsch, of Leipzig, and Moskow, of Berlin, for a year, to study in the University of Wisconsin, to desire a first-class position in concert, with some musical or educational institution. She is capable of taking other studies if desired. Address, for further information,

F. A. PARKER, Prof. of Music,  
State University, Madison, Wis.

## PUBLISHER'S NOTES.

DURING the summer months many might find it profitable to canvass for THE ETUDE. We have just issued an agent's circular setting forth all information necessary for canvassers. There are now a number of persons who devote their whole time to this work, and find it both a pleasure and profit. In every community there are a large number who will gladly receive a copy of the character of THE ETUDE, and there will be no difficulty in securing the support from the profession in the community. Send for the circular if you have any idea of engaging in the work.

We are pleased to announce to the piano-teaching world that Dr. William Mason will soon publish his celebrated "Two-finger Exercises." They will be issued by the publisher of THE ETUDE about September 1st, in time for the fall teaching. This we consider the most important publication ever made by us. There has been a great demand for these two-finger exercises, which could only be obtained by purchasing the complete book of Technic, by Mr. Mason. What is being issued is mostly new matter, containing all that has been developed since his technical work was written. The studies will be published in sheet form, the retail price of which cannot now be determined, but we will venture to offer the complete book to all who send us orders in advance at twenty-five (25) cents, postpaid. *Cash must accompany every order.* This offer will hold good until September 1st only. The work is complete in itself, and can be taken up after pupil leaves the instruction book. Let every subscriber who is a teacher be booked for one or more copies of this important work.

The fourth volume of the great encyclopaedia of Sir George Grove is at last ready. This is the greatest work on music in the English language. To possess it is to possess a complete library. Every professional musician ought to aim to have this great work. The price appears rather high, but is not in reality when considering the extent of each volume. Each volume retails for \$6.00. We offer to send the four volumes complete, by express, for \$17.00. This we will say is lower than the usual price, and far below the price rated in England, where the work is published.

The new work of Dr. Hugh A. Clarke, "The Art of Piano Playing," is progressing in a satisfactory manner. There is every hope that the work will be on the market for early fall teaching. This work will be welcome to the progressive teacher who desires to start beginners by the most improved methods. Most every teacher will have use for such a work. It is an original work for beginners. Not a rehash of humdrum melodies, but a systematic course for the first year of piano study. The exercises are mostly in form selected and every one is written by a composer. The work is sure to meet with the hearty approval of the thoughtful teacher. We continue the offer made in last issue to send the complete work postpaid, if ordered in advance of publication, for seventy-five cents (75). *Cash must accompany every order.* The offer is void after the work is once in print.

We are making many improvements about our establishment. The building we are in has been partly occupied by offices. Owing to the continued increasing business we will occupy the whole building of four stories and cellar exclusively in the future. New shelving is being erected, the stock, which is now one of the largest in the city, will be greatly increased. We will be in a position more than ever to give the music teacher every advantage of a first-class music house. The profession has given us a liberal share of patronage, which it has never been our aim to deserve. In all our activity we never lose sight of the interest of the music teacher. Our discounts are as low as we dare make them. Our editions are always the best. One of the things requiring the closest attention and greatest experience is to have the best editions of standard works on the shelves. There are a few large publishers who issue only poor editions, poorly engraved with old-tools by unskilled and poorly paid workers, full of many typographical errors, with all the mistakes of the original edition left uncorrected, and the printing done in inferior ink and cheap paper, etc. These publishers we avoid. Have no fear, ing whatever they are. Among the good publishers there are always certain standard pieces and studies that need care in selecting. After ordering from all, we select the best of any particular piece or study, and stick to that. In this way the teacher in ordering from us will always get the best edition. Take, for instance, the standard sonatas and pieces of Beethoven, Mozart, Haydn and other classical composers, we always send the Cotta edition, which for general teaching purposes we find the best. The Klindworth and Kullak edition of Chopin and so with all standard composers, the same principle is carried through with every foreign reprint. If you want to get the best edition of any work you will always find it by sending to us. Should you contemplate a change of music dealers in the coming year, give us a trial. Our aim is to strictly please our patrons.

## TESTIMONIALS.

WICHITA, KANSAS, May 24th, 1889.  
Mathews' Phrasing, Book 2, I have recently received, and after a careful examination I find it a most thorough and comprehensive work. I have used book 1 in my classes for some time, and always found it a very efficient aid in my teaching. These two volumes I consider of inestimable value to both teacher and pupil. No doubt after using "Mathews' Phrasing" one fails to scratch that artistic inspiration that comes to every true interpreter of music.

Mrs. S. T. HENDRICKSON.

I wish to express at once my high appreciation of Mr. Mathews' 2d volume of "Studies in Phrasing." This work should be used by every one who believes that mind is higher than matter, and that manual dexterity and power, however much to be desired, must be subordinated to the use of the mind. I am much obliged and thankful to every one who helps us to phrase beautifully. This is a higher attainment than the ability to rush blindly through five pages of "presto" to a minute with a crash like one of Jove's own thunderbolts at the close.

Truly Yours,

STELLA P. STOCKER.

BUNKER HILL, ILL., June 14th, 1889.

I can truly and heartily commend THE ETUDE as one of the best musical magazines published in the country. Its music is of the highest order, and should constitute the practice of all young students. Its general musical literature is educational, whilst each and every feature of it is commendable.

Mrs. ALICE PETTINGELL.

1115 Ross Ave., DALLAS, TEXAS, June 4th, 1889.

The 2d volume of Mathews' Phrasing is before me, and it affords me much pleasure to express my gratitude to Mr. Mathews for the invaluable aid he has given to the teacher of music who are earnestly trying to bring the mind of their pupils that power of "discriminating,"—"capable of" (singing with the fingers)"memorizing," "interpreting," and indeed *every possible specialty so thoroughly explained in his "Studies in Phrasing" and "How to Understand Music."*

Mrs. LIZZIE AVERETT.

NORWICH, CONN., April 26th, 1889.

Have examined your Sonatina Album, and can recommend it to teachers with pleasure. It contains a number of pieces very useful to those in the first grades.

Respectfully,

H. L. YERRINGTON.

CARROLLTON, ILL.

I have carefully considered the use of your Dactyliion, and think the appliance most necessary for the acquirement of a good technic. Please be kind enough to forward me another pair as soon as possible. Enclosed find money order for the same.

ADELINE DUHRING.

DALLAS, TEXAS.

I like the Sonatina Album very much indeed. It is the best volume for the money—as well as the best collection of the kind that I have seen. I consider it a help to teachers.

Yours respectfully,

MRS. RUSSELL.

ORANGE, N. J.

Thank you very much for so kindly sending me the "Sonatina Album." The selections are excellent, every one of them,—and the whole appearance of the book is tasteful in the extreme. Yours sincerely,

WILLIAM MASON.

AMSTERDAM, N. Y.

The Sonatina Album is just what I needed for one of my pupils, in fact they all need one, and I will probably want more further on. The collection of pieces is good, and the book is something which every pupil in music should have, besides being very cheap for a good class of music.

Yours respectfully,

NETTIE SCRIBNER.

## CONCERT PROGRAMMES.

## COMMENCEMENT EXERCISES.

*Drake University, Des Moines, Iowa.*

Violin, a. Behr, Ungarische Tanze; b. Hollander, Spinnerlied; c. Kjerulf, Vocal Trio, Last Night; Piano, a. Beethoven, Sonata, Op. 2 (first movement); b. Schubert, Serenade; c. Vocal, Dudley Buck, Expectancy; Violin, David, Andante, Scherzo, Op. 16; Piano, a. 2d Mazurka; b. 2d Waltz, Godard; Rheinberger, Vocal Quartet, Mountain Brook.

*American Conservatory of Music, Chicago, Ill.*

Overture, "Euryanthe" (three pianos), C. M. v. Weber; Cavatina, Ah! s'estinto, "Donna Caratea," S. Mercadante; Concerto for Violin (Op. 10, first movement), F. David; Concerto for Piano, (D minor), W. A. Mozart; Aria, Caro Nome, "Rigoletto," G. Verdi; Con-

certstück, Op. 33, G minor, C. Reinecke; Symphonie Concertante (two violins, with accompaniment), D. Alard; Song, "Where the Linden Bloom," Dudley Buck; Variations on a Theme of Beethoven (two pianos), C. Saint-Saëns.

*Virginia Female Institute, Staunton, Virginia.*

Overture, Oberon (two pianos), Weber; Solo and Chorus, Pilgrims of the Night, Westbrook; Valer Brillian (two pianos), Mendelssohn; Piano Solo, La Cascade, Paier; Vocal Solo, Le Parle d'Amour, Gounod; Duet, Polaca Brillante, Op. 72, Weber; Allegro, Finale 5th Symphony (two pianos), Beethoven; Vocal Duet, Evening, Gabassi; Piano Solo, Cachoune, Caprice, Raff; Vocal Solo, Liète Signor (Huguenot), Meyerbeer; Menett (two pianos), Bocherini; Semichorus, Estudianta, Lacome; Revel du Lion (two pianos), D. Kontaki.

*Closing Exercises, Wednesday, June 19th, 10.30 A.M.—Chorus, Spinning Song (Flying Dutchman), Wagner; Overture, Stradella (two pianos); Flotow; Vocal Solos, a. Thine eyes so blue, Lassen; b. Chanson de Florian, Godard; Piano Solo, Valse de Concert, Wieniawski; Vocal Duet, Edelmann, Dana; Overture, Der Freischütz (two pianos), Weber.*

*Peace Institute, Raleigh, N. C.*

"Chanson Hoagroise," Dupont; "Out on the Deep," Lohr; "The Alpine Morning," Duet, Kucken; "Marguerite," White; "Ernani," Fantasie, Prudent; "Echo Song," Bischoff; "Styrienne," Eckert; "Polonaise in E," Liszt; "Beneath the Ramparts," Concone; "Variations de Concert," Benedict; "Miserere," from "Il Trovatore," Gottschalk; "The Los Birdling," Centeneri; "Annie Laurie," Buck; "Estudiantina," Chorus, Lacome; "Sinfonia in G," (first and second movement) (four pianos), Haydn; "Waiting at the Brookside," Torry; "Oh, Come," Duet, Kucken; "The Flower Girl," Beuguiani; "Flowers of Spring," Duet, Don Juan, Overture (four pianos), Mozart; "Silver Spring," Mason; "Where Roses Bloom," Chorus, Peuschel; "William Tell," Overture (four pianos), Rossini; "Staccato Polka," Wilder; "The Bow of Promise," Lachenal; "Soviet," Souvenir; "Tirque," Josephy; "Thus Perchance, but," "Favarte," Verdi; "Polonaise in A flat," Chopin; "Grand Valse," Venanzio; "Sinfonie in E flat" (first movement), Beethoven; "Come, Haste Away," Campana.

*Ellis College, Los Angeles, Cal.*

Duet and Chorus, "At the Cloister Gate," Grieg; Piano Solo, Ballade, Op. 23, Chopin; Soprano Solo, "Shadow Song" (Dinorah), Meyerbeer; Alto Solo, A. Etude, Op. 10, No. 1, Chopin; b. a. Pentecost, Bach; Contralto Solo, Recitative, Arias (Semiramide), Rossini; Piano Solo, Grand Polonaise, Op. 59, Chopin; Bass Solo, Scherzo, Op. 32, Scherawski; Vocal Trio, "Nightbird and Darkness," Gordigiani; Piano Solo, Rhapsodie Hongroise, No. 14, Luzzi; Chorus, "Whirl and Twirl" (Flying Dutchman), Wagner.

*Milwaukee (Wis.) School of Music.*

Sonata, Op. 29 (first movement), Beethoven; Scherzo (Capriccio), F sharp minor, Mendelssohn; Fantasia in E minor, Mozart; a. Praeludie and Fuge, in E flat, Bach; b. Fantasy on "Rigoletto," Liszt; a. Romances, E flat, Rubinstein; b. Allegro, from the "Faschings Schwank," Schumann; a. Why? from Op. 12; b. Novelle, in A, Op. 21, No. 6, Schumann; c. Nocturne, in G, Chopin; Ballade, in A flat, Chopin; Second Hungarian Rhapsody, Liszt.

*The University of Kansas, Lawrence, Kan.*

Polonaise, Op. 18, No. 5, Moszkowski; a. Cradle Song, Op. 107, No. 1, Bendel; b. Gavotte in E minor, Silas; a. By the Sea; b. Marguerite at the Spinning-wheel; a. Barcarolle, Op. 5, Ehrlich; b. Valse, Op. 13, No. 4, N. de Wilm; Valse in E, on themes from Schubert, Luzzi; a. Mid-day in the Village, b. My Neighbor, Thomas; a. Gavotte Enfantine, Thalben; b. Polonaise, Op. 28, Merkel; a. Cradle Song, Op. 4, No. 3, Kjerulf; b. Tarantelle, Op. 3, DeBeriot; Last Night, Kjerulf; Waltz, Op. 17, No. 3, Moszkowski; Overture to Preciosa (Arranged for two pianos, eight hands), Weber.

*Westminster College, New Wilmington, Pa.*

Piano Quartette, Overture to Post and Peasant, Suppe; Vocal Solo, The New Kingdom, Tours; Piano Solo, Invitation to the Dance, Weber; Vocal Trio, The Mariners, Randerup; Vocal Solo, An Old Garden, Hope Temple; Piano Solo, Impromptu in B (Rosamund), Schubert; Vocal Duet, Bright as the Day, B. of Promise, Lancanton; Piano Trio, Serenade, Schubert; Vocal Solo, With Verdure Clad, Haydn; Piano Solo, Cuius Animum (Stabat Mater), Luzzi; Sweet and Low, Van der Stucken; Piano Duo, Marche Oriental, Ketterer.

# SONATINA in G MAJOR.

Nº 1.

## FORM-PLAN.

8 part song-form

1 - 8 Sentence.	9 - 16 Episode, or Middle Sentence.
17 - 24 First Sentence.	25 - 34 Coda-and Appendix.

L. van BEETHOVEN.

1770 — 1827.

Moderato.  $\text{♩} = 116$ .

1 4 5 8 12 16 dolce 20 24 28 32 34

To Mme DORY BURMEISTER PETERSEN.

# Reverie at the Piano.

(Träumerei am Klavier.)

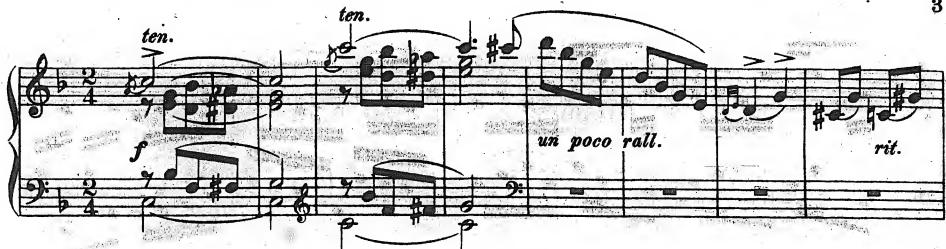
WILSON G. SMITH, Op. 43, No. 3.

Andante con estro poetico.

**PIANO.**

*Note:* The use of the pedal is left to the discretion and taste of the player, care being taken, however, to keep the harmonies as clear as possible.

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*In tempo e cantando.*

Musical score page 3, measures 6-10. The top staff continues with *ten.* and *rit.* markings. The bottom staff begins with *p dolciss* and continues with *rit.* and *cresc.* markings. The music maintains eighth-note patterns with slurs and grace notes.

Musical score page 3, measures 11-15. The top staff shows *ten.* and *cresc.* markings. The bottom staff shows *rit.* and *cresc.* markings. The music continues with eighth-note patterns and slurs.

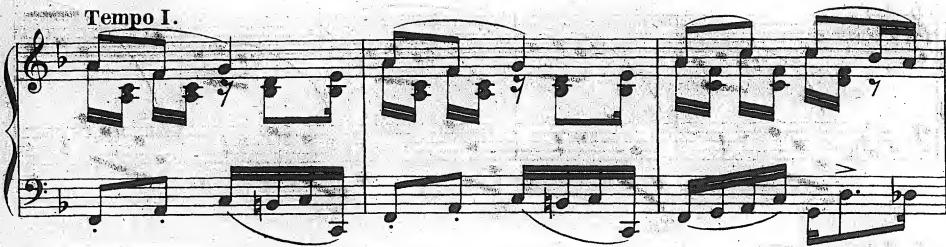
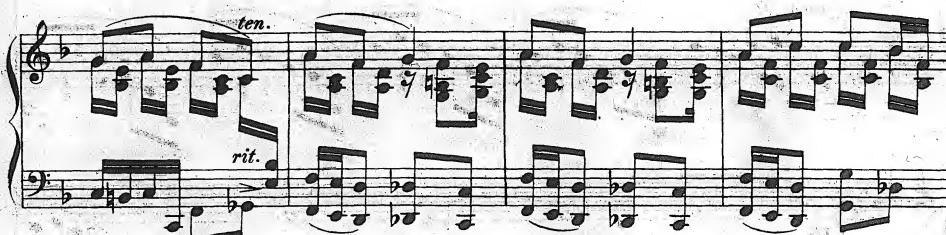
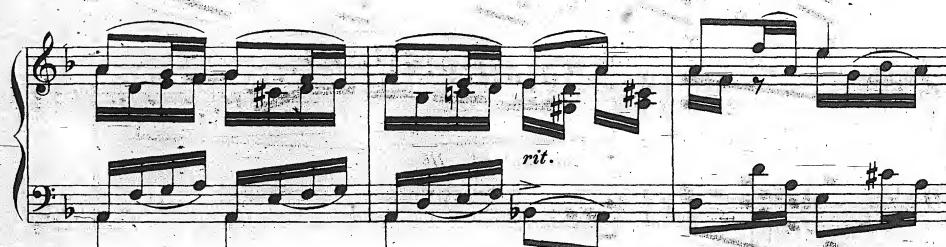
Musical score page 3, measures 16-20. The top staff shows *scherz.* markings. The bottom staff shows *rit.* markings. The music continues with eighth-note patterns and slurs.

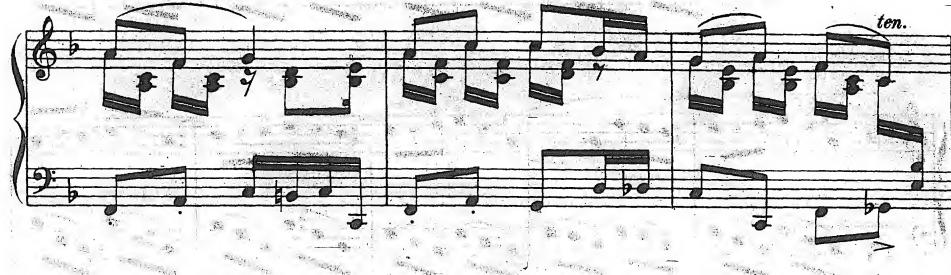
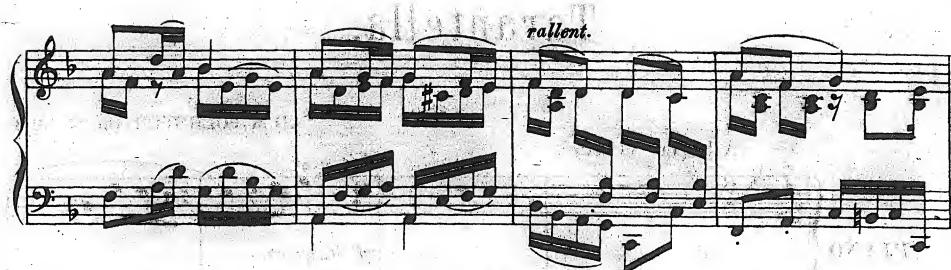
Musical score page 3, measures 21-25. The top staff shows *rit.* markings. The bottom staff shows *rit.* markings. The music concludes with eighth-note patterns and slurs.

A musical score page showing two measures of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from C major to B-flat major. Measure 11 starts with a half note in the bass clef staff. Measure 12 begins with a half note in the treble clef staff.

A musical score page showing measures 20 through 25. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 20 starts with a whole note followed by a half note. Measures 21-24 show a continuous eighth-note pattern. Measure 25 concludes with a half note. The page includes dynamic markings like 'ff.' (fortissimo) and 'ff.' (fortissimo), and performance instructions like 'x' and 'x'ed' with asterisks.

A page of musical notation for piano, featuring five staves of music. The music is in common time and consists of measures in G major, A minor, and G major again. The notation includes various dynamics such as *Ped.* (pedal), *poco rit.* (poco ritardando), and *molto rull.* (molto roulade). There are also grace notes and slurs. The fifth staff concludes with a cadenza *ad lib.* followed by a ritardando (*rit.*) and a final dynamic marking of *Ped.*

**Tempo I.***ten.**rit.**scherz.**rit.*



To J. F. von der HEIDE.

# Tarantella.

AD. M. FOERSTER, Op. 27, No. 3.

Allegro vivace.

PIANO.

p

mf leggiero.

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9

1 2 3 4 5 6 7 8 9

*mf*

*mf*

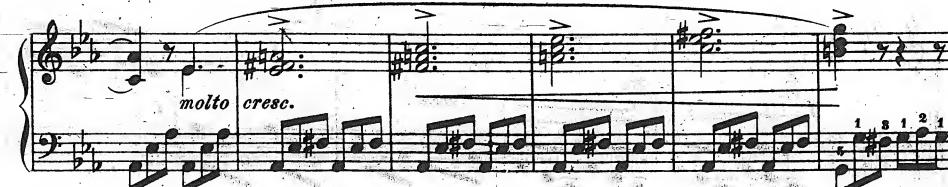
*dim.*

*cresc.*

*p*

Tarantella. 5

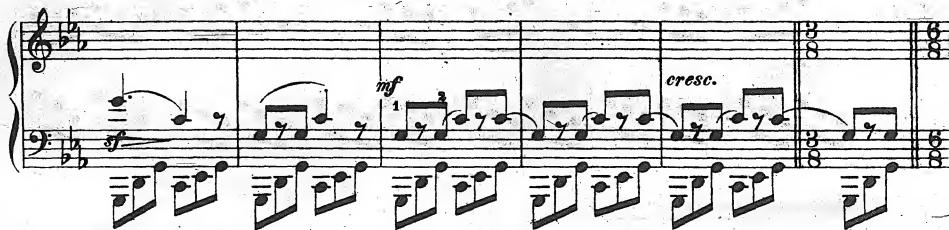
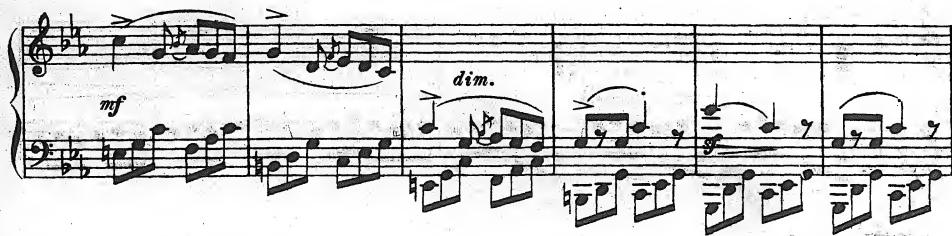
10



Tarantella.5

A handwritten musical score for piano, consisting of five staves of music. The score is in common time and uses a key signature of one flat. The music is divided into measures by vertical bar lines. The first two staves begin with dynamic markings *f*. The third staff begins with dynamic *ten.* and *f*. The fourth staff features dynamic *ff mf leggiero.* The fifth staff begins with dynamic *poco cresc.*

Tarantella.5



## \* Questions and Answers.

QUES.—Will you please inform me, through THE ETUDE, if there is a work treating specially upon modulations, giving general rules by which the student may be able to make many and varied modulations without having to memorize every separate movement possible to make, getting from one key to another? I need such a work very much, and would be obliged if you would throw some light upon the subject.

Very truly, R. C. R.

ANS.—Wohlfahrt's Modulation is the book that approaches nearest your wants.

QUES.—Will THE ETUDE please give the meaning of the following sign  $\square$  placed over a note, also of the word Opus?

A. B. C.

ANS.—The sign  $\square$  means that the note over which it is placed is played with a heavy accent and well sustained. Opus is the Latin word for work; opus (op.) 10, would indicate the composer's tenth work.

QUES.—Will you please inform me through THE ETUDE, of some good music school, where a teacher could spend the vacation pleasantly in the study of music and have the advantage of the best instruction. The objection to most schools is, that the best teachers are absent during the summer months, especially in the hot cities, and those who seek instruction during that time do not have the same advantages that they would have during the winter months?

A. TEACHER.

ANS.—You have stated the great objection to studying in summer. However, there are several good summer music schools advertised in the columns of this paper that afford, perhaps, the best instruction given in the summer. The New England Conservatory of Music, of Boston, we understand, has a summer term.

QUES.—Please answer through THE ETUDE: I. What book on Harmony would be the best for self-study? I have seen a leaf taken from Howard's book on Harmony, and it seemed to me to be as good as any. I have need Dr. Stainer's.

II. What good and well-written book on "Beethoven's Sonatas" is there? one that explains and directs the student to play them understandingly, also defines clearly the sonata form.

A.

ANS.—You will find Howard's "Course in Harmony" one of the best works published for self-study. It has become the standard text-book in many of our best institutions. It is especially good for those who have never had any previous instruction in theory.

II. Etterlein's "Beethoven Sonatas" is, perhaps, the work you desire, as it is in the English language. Dr. Marx has written more profoundly on Beethoven's Sonatas, but the work is not translated. The last three grades of Ridley Prentiss' "The Musician" analyzes a number of the prominent ones. Whatever work you select, read carefully the article on sonata form in May ETUDE of this year.

## COURSES OF STUDY.

BY M. W. CHASE.

I WISH to unite with a correspondent for THE ETUDE some months since, in calling upon the American College of Musicians to formulate a course of study which would, in their opinion, be suitable to fit students for the examination for membership. I believe the time has come when this is very desirable, as that is the only body whose influence can help in securing anything like uniformity or establishing a standard for adoption. Such a course would be of great assistance to the teacher of small experience and to the conscientious in enforcing a more severe line of work than the average student enjoys. This course should include, perhaps, some principle of grading, and indicate what works of the greater classical authors ought to be used.

With the immense mass of technical material now available, the average teacher has some difficulty in knowing what is best for him, unless he invests more money in such things than many can afford. It will help such to know what is considered best by such an authority as the A. C. M.

The various articles on this topic which have appeared in THE ETUDE, have been to me interesting, and I believe they have been useful. I should like to have them continued. Until there is something like a standard, each one must select his own plan from the apparently good methods of others, and avoid what does not seem best for his own work. I send the following as a contribution in this direction. It is a course which has been

in use for several years, is subject to change when it seems desirable, but is found to yield very satisfactory results when adhered to.

Some object altogether to the use of many études, but in the circumstances in which so many teachers are placed make it, in my opinion, expedient to use them considerably. Mere technical exercises I have the best success in teaching without book. A memorandum when they are given makes the pupil more careful.

*First Grade*.—Loeschhorn, Op. 65, book 1; Koehler, Op. 151.

*Second Grade*.—Koehler, Op. 50; Loeschhorn, Op. 65, books 2 and 2; Czerny, Op. 636; Heller, Op. 47; Emery, Op. 87, Fundamental Technique.

*Third Grade*.—Loeschhorn, Op. 65; Heller, Op. 46; Koehler, Op. 128, book 1; Heller, Op. 46; Bach, Preludes; Emery, Elements of Harmony; Easter Suites of Clementi, Haydn, Mozart and Beethoven; Sonatas and pieces for four hands, by Diabelli and others.

*Fourth Grade*.—Cramer's Études; Loeschhorn, Op. 87; Heller, Op. 16, or revised Op. 82; Bach, Inventions; Kunkel, Op. 48, Octave School Book 1.

*Fifth Grade*.—Kunkel's Octave School Book 11; Selections from Clementi's Gradus ad Parnassum; Moscheles, Op. 70 or 73; Chopin, Op. 10; Selections appropriate to this grade from Beethoven, Mendelssohn, Chopin, Weber and others; Fillmore's History of Pianoforte Music; Cornell's Theory and Practice of Musical Form.

Read only the bravest and noblest books; books forged at the heart and fashioned by the intellect of a godlike man.—PULLMAN.

## MUSICAL MOSAICS.

"MUSICAL MOSAICS" is the title of a work which will soon be issued by the publishing house of Theodore Presser, Philadelphia. The compiler of this valuable addition to musical literature is W. F. Gates, Director of the Doane Conservatory of Music at Crete, Nebraska, and formerly of the Ohio Wesleyan Conservatory. The plan and scope of the work can best be presented by a few extracts from

### THE PREFACE.

In presenting to the musical public—to all who love music for its own sake—this collection of excerpts from the writings of the best authors on music, I am actuated by a desire to promote a more thorough understanding of the underlying principles of the art called by Landon—

"God's best gift to man,

The only art of Heaven given to earth,

The only art of earth we take to Heaven."

The field of Musical Literature is wider than may be appreciated at first thought. Theory, History, Biography, Techniques, Pedagogics, the Critical and Ästhetical Departments; all these constitute the different divisions of the literature devoted to music. While many musicians make a study of Theory and Techniques and a certain proportion may explore the Historical, the Biographical, and the Pedagogical departments, the number of those who make any research in the domain of criticism or the province of Ästhetics is quite limited.

These latter departments constitute a *terra incognita* to many musicians, and yet they are hardly of secondary importance to the divisions first named.

The scarcity of musical libraries, the costliness of musical literature, the almost exclusive devotion of energy to mere technical study—these, our or all, form obstacles which rise in the path of many a music lover, restraining him from that highest enjoyment of any art or science, viz.: of receiving into his own mind and making a part of his very being the soul life of its high priests. \* \* \*

### 170 AUTHORS—600 QUOTATIONS.

As will be seen by a careful reading of the preceding matter—the idea of the compiler has been to select from the best possible sources the best thoughts, and to present them to the reader in as compact and yet attractive shape as the book maker's art can command.

Take from the works of one hundred and seventy authors six hundred of their brightest gems of thought, carefully arrange them, print them beautifully, bind them handsomely, and sell them at a moderate price—then you have a counterpart of "MUSICAL MOSAICS".

This work is not one to be read by music students alone, but by all who have that love for the beautiful

within them that constitutes what is called "an artistic taste."

### THE FIRST OF ITS KIND.

"MUSICAL MOSAICS" is the first work of the kind that has appeared in the English language. Many of the most valuable writings of our best critics and æsthetical authors have been non-procurable by those of ordinary means, because of their high price, and many more have been inaccessible, being in foreign tongues. In "MUSICAL MOSAICS," much of the best from all sources is brought to the hand of the reader.

### DO YOU?

Do you pretend to be an educated person? If so, know something of music—not as a mere pleasure-giving sensation, but as a means by which the highest emotions may be expressed.

Do you pretend to be a musician? If so, know more than the mere finger motion or throat action necessary to master the notes of music. Enter into the inner temple, and think after them the thoughts that have made the greatest great.

Do you love music? Then love it with a love based on a true appreciation of the principles which form the corner-stone of the Mnisical Art.

### A BRIGHT ARRAY.

To give some idea of the authors quoted, and the number of selections taken from their writings, we choose simply a few of the names from the index, as follows:—

Bach, 4 selections; Beethoven, 18; Berlioz, 7; Christiani, 15; Fillmore, 21; Goethe, 11; Hampton, 7; Hawes, 12; Hiller, 11; Kullak, 12; Liszt, 12; Mendelssohn, 10; Plato, 6; Ritter, 6; Schumann, 60; Thibaut, 6; Van Cleve, 7; Wagner, 16; Weber, 8; Paner, 5. Space will allow us to mention but twenty of the one hundred and seventy authors.

### HEARTY INDORSEMENT.

The plan of "MUSICAL MOSAICS" has been heartily endorsed by such artists as Clarence Eddy, one of the greatest American Organists, Amy Fay, herself an authoress and pianist of high reputation, Edw. B. Perry, of Boston, Neally Stevens, of Chicago, F. M. Davis, of the O. W. U. Unity, Perry P. Weid, of London, England, all artists and teachers of the highest rank.

### PUBLISHER'S NOTICE.

MUSICAL MOSAICS will be published in the highest style of the book binder's art, and will have about 300 pages, 12mo.

While such works generally retail at from two to four dollars, the price of MUSICAL MOSAICS has been fixed at ONE DOLLAR AND A HALF.

### SPECIAL OFFER.

The work is expected to be published by October 1st, 1889. All orders received in advance of publication will be filled at SEVENTY-FIVE CENTS PER VOLUME.

Cash must accompany the order, if the work is expected at this reduced price.

THEO. PRESSER, Publisher,  
1704 CHESTNUT STREET, PHILADELPHIA, PA.

### NEW MUSIC RECEIVED.

C. W. SUMMY, 42 Madison street, Chicago.	
J. H. Garner. Handbook of 101 Exercises for the Voice	\$1.00
W. C. E. Seebeck. Dew Drop. Song	25
“ “ How Fair, and Sweet and	
Holy. Song	25
D. De Koven. Harlequin Polka	35
J. A. West. Jubilate in F. (Oct.)	12
“ “ “ A Warrior Bold (Oct.) male voices	12
J. B. Campbell. Finette. Song	50
ARTHUR P. SCHMIDT, Boston.	
F. A. Porter. Earth in Heavenly Rest	35
“ “ The Answered Prayer	25
“ “ Seven Times Four	60
J. M. Blazo. Heart's Delight. Op. 10	40
“ “ Rondinetto. Op. 3	40

## ON TEACHING AND TEACHING REFORMS.\*

OPENING PAPER, BY ALBERT ROSS PARSONS,  
OF NEW YORK CITY.

*Mr. President, Ladies and Gentlemen:*—The word reform, familiar in current political, social and religious discussion, is perhaps too commonly understood to involve a sweeping condemnation of existing arrangements. Strictly speaking, however, where everything is bad, not reform but revolution is in order. As the thrifty make over good material only, so the wise propose reform only where something worth preserving already exists.

Thus in the sphere of teaching the need of reform does not arise from the supposed worthlessness of existing methods, or from their want of fitness for any use whatever. Often, it arises from want of fitness of even the best of established methods for teaching art as modified by later developments.

As long as art assumes new aspects, whether by reason of new developments, or simply because of changes in the angle of theoretical observation, so long must teaching be correspondingly reformed, in order to secure at all times the closest attainable conformity between the method of teaching and the substance of what is taught.

In brief, reform is not revolution, and teaching reforms must always be in order as long as art advances and experience accumulates.

The discussion of teaching reforms involves a consideration both of the ends to be sought in and from teaching, and also of the degree of adaptedness of present means to secure those ends, the criterion being, of course, the demonstrated practicability and efficiency of present methods, and the degree to which they economize time and effort for both pupil and teacher.

To consider the ends sought in and from teaching involves the question of the mission and work of the pianoforte teacher in our American life; while, to consider the degree to which present methods are adapted to secure the desired ends of musical study involves the question of the ground which has to be covered in our day by pianoforte teaching.

We shall consider:—

1. *The Mission and Work of the Pianoforte Teacher in American Life.*—Theoretically speaking, this mission should be that of a disseminator of musical knowledge, an educator of musical talent, and an agent in the great work of developing and forming the musical taste of the public at large.

Why the work of the American teacher is not always in the line of such a mission is easily explained.

In the vast majority of cases, pianoforte instruction is not engaged by parents with a view to solid and lasting attainments upon the part of their children.

Their desire usually goes no farther than to have their children's taste, knowledge and executive ability developed as a source of pleasure to the domestic circle, and to have them acquire the measure of accomplishment usual in the social sphere which they are expected to occupy.

Really indeed do parents in comfortable circumstances, and still more rarely those who are wealthy, ever express, either to their children or to the teacher, a desire to have pianoforte instruction conducted with a view to preparation for the practice of the musical profession in the event of their ever being thrown on their own resources.

And yet, as a matter of fact, a very large proportion of our female teachers of music come from the ranks of those who as children cultivated music only as a social or as a fireside accomplishment, and whose first earnest efforts in music date from a time when it suddenly became evident that this art must henceforth be followed professionally as their sole reliance for support. When thus suddenly confronted with the stern realities of life, what do such young people know of music?

They have, it may be, played dozens of pieces, but what pains were ever taken to enable them to rise from particular to generals in their studies? What abstract ideas or knowledge for general application have they acquired from the concrete dances, variations, fantasies, or even sonatas they may have learned to finger at the pianoforte?

How often have not persons thus situated said openly, that if the time and money spent on music had been given to drawing, to needlework, to stenography, telegraphy, or type-writing, they would now be prepared to enter upon an independent career of recognized usefulness; while at present they must depend on the sympathy of personal friends to gain a paying start in a profession which they themselves have yet to learn from the rudiments, while striving to practice it publicly!

Where the study of music is superficial with individuals, evidently the practice of the profession cannot be doing anything like what it should to shape public taste.

But for this state of affairs who is responsible, parents or teachers?

We believe neither. It is going too far to hold parents responsible for following the usage of people of their social circle. And, on the other hand, no teacher, no matter how conscious he may be of the need of a radical change in the course of pianoforte teaching, can, single-handed, do much to promote the needed public reform. The successful teacher is so busy meeting the demands made upon him by the present, that he rarely has time to mature plans for anything beyond. He finds, unfortunately, that while lip-service is everywhere rendered to the adage that knowledge is power, nevertheless, the fruit of knowledge, namely, executive skill, is much more highly prized than the tree on which it grows. Accordingly, as gardeners fix their attention on forcing the development of flowers, regardless of the incidental drain upon the natural vigor of the plant, so teachers forego comprehensiveness of plan and thoroughness as to details in their work, in order to grow showy musical fruits, mainly for the purpose

of display. Nay, the true doctrine, that root and branch shall be known by their fruits is changed into the heresy, that if you can cheat the eye by artificial fruits, root and branch may be ignored, and the art be valued in proportion to the success of the deception in the appearance of fruit. Hence, though hardly any time should be left for the acquirement of real knowledge throughout an entire season's lessons, the dear pupils must be ready at all times to play a certain number of popular pieces in order to conceal how little they know behind a show of knowing much!

Unless the teacher enters this race with might and main, and bends all his energies to thus serving up such musical veal in imitation of matured beef, his less scrupulous competitors will leave him out of sight, and he will find all his pupils carried away from him in the universal swim!

This is a true delineation of the evolution of the historic girl with the one exhibition-piece which her father knows it cost him \$3000 to have her learn, and which,—as she has not the remotest idea how, by herself, to learn another one to take its place,—he awards she shall play everywhere and every time she is asked.

But no matter how clever teacher may become in helping, by hook or by crook, the dearest of dear little musical greenhorns to pose effectively as players before not over-critical hearers, he must feel, as long as he has any natural sensibility left, that such work is the vulgarest of time-serving; and that although he who serves his time well, thus serves all time and humanity as well, still merely to be a time-server and nothing more, is woefully belittling to his own life and character.

Having thus indicated one of the most serious problems of the present time in connection with the mission and work of the pianoforte teacher in America, and recognizing, as we must, that these evils are sustained by a force of custom the current of which flows so strongly, and has cut its channel so deep in our natural life that parents seldom desire to resist it, and teachers, single-handed, are powerless to do so; let us, before we proceed to ask the way of escape, consider the ground to be covered in our day in pianoforte teaching.

Pianoforte teaching now involves education and training of several sorts, viz.; muscular, sensuous, intellectual, and we believe, for reasons to be given later, moral.

## I. MUSCULAR TRAINING.

There is a wide difference between, on the one hand, going into business to gain the knowledge requisite for transacting business, and, on the other, acquiring the requisite knowledge as preparatory to going into business. Hence the business college has arisen in order to give practical business training as preparatory to practical business life.

The difference is no less between, on the one hand, practicing at the pianoforte exclusively to gain the muscular powers requisite for pianoforte playing, and on the other, pursuing a special course of gymnastic training, independently of, but auxiliary to, pianoforte practice, in order to develop the muscular powers requisite for both pianoforte practice and playing.

Hence it is necessary to know what muscles are at our command for playing, where they are located, and the laws governing their development and use, so as to render them efficient instruments of the will.

All the perplexed questionings one hears concerning a correct position of arm, wrist, hand and fingers, concerning the movements proper to them in playing, concerning the necessity of cutting the tendons, etc. etc., are answered clearly and conclusively by both nature and art, when the facts and laws of the muscular system are known. Appropriate exercises for every muscle should be known and used, and these exercises should concern not merely the directly important flexor system, but the less studied extensor system as well.

Special attention should be given to secure accurate and prompt measurement of key-board distances, without dependence upon sight, but with the stationary elbow as the uniform point of departure.

And, finally, we should abolish the piano stool, substituting for it some sort of chair, with suitable back rest for support when needed. "The feeling of comfort," says a high authority, "is not only favorable to bodily health, it is also essential to the mental powers."

## II. SENSUOUS TRAINING.

As regards tones singly, pupils should be taught without ceasing, not to leave the quality of the tone produced by the finger to be determined by the mechanism of the instrument, but, instead, to cultivate the touch with a constant view to the production of particular qualities of tone.

As regards tones in combination, or composition, as we say, npnips should be taught to bear in mind, first and foremost, not each special piece of music as an end in itself, but the special musical effects which each special piece is designed to produce upon the hearing.

The connecting link between Sensuous and Intellectual training is the science of Tonality. The various scales and triads, sevenths, and chief sequences of triads and sevenths, together with the fundamental cadences, should become familiar alike to mind, ear, eyes, and fingers. To this end every pianoforte teacher should either open theory and chorus classes of his own, or else effect such a business connection with some local music school of standing, that his own pupils will be able to combine at a low additional cost, class instruction in harmony, form and sight-singing, with their pianoforte instruction proper.

## III. INTELLECTUAL TRAINING.

Speaking generally the prime requisite in intellectual activity is versatility. "It is only by knowing other things" (says an authority) "that the mind knows any one thing. General knowledge is the best exercise for the whole mind." It is also the best preservative from that narrowness of conception which usually characterizes persons who

\* Read before the Music Teachers' National Association at Philadelphia, Pa.

limit themselves wholly to one pursuit. Special power in the pursuits that belong to one's calling will follow the more readily from the cultivation of the general power, for the general power will be gathered into professional channels with more ease than if the power had been previously limited to some pursuit."

As a special means of promoting intellectuality in pianoforte playing, one should analyze the pieces studied, indicating the number of themes in each piece prior to beginning to practice it; marking the cadences, whether complete, half or avoided, wherever they occur, and designating the ruling key of each thematic or modulatory division. In connection with each division the student should practice the corresponding scale (whether major or minor), and the arpeggios of its tonic, dominant and subdominant triads, together with that of the chord of the dominant seventh.

Only through complete familiarity with the tonality of a piece can a player render it intelligently, so as rightly to impress upon the listener the sense of the modulatory changes through which its themes pass.

Then, too, we should teach phrasing; teach it from personal insight if we can, from printed signs if we must—in which case we shall mostly go wrong, but never mind—teach phrasing, any way. We must start on the road and keep to it, and the chances are that we shall ultimately come out at the right place, even though meanwhile we should circumnavigate the globe to reach a point which a map would have shown to be but the distance of a stone's throw at the start.

Phrasing, with its union of analysis and emotion, leads the way to our fourth topic, viz.:

#### IV. MORAL TRAINING.

At first sight the introduction into this discussion of the subject of moral training might seem impertinent. Its great pertinency, nay urgency, is, however, undeniable upon a little reflection. Said a charming pianiste, one of the best pupils of Stephen Heller, to the present speaker not long ago: "My son, five years of age, is teasing me all the time to teach him to play, and I would love to do so, but my husband will not allow it. He says, 'Teach him everything that goes to form manly character, but don't let him become aesthetic or turn out a piano player.'"

If there be two sides to this matter, it is about time the other side became clear to ourselves, so that we may teach it to the community at large. It really is incumbent upon every teacher to determine for himself and be ready to teach his pupils and the community at large the end served by musical culture.

Music is being unsparingly assailed, not on its aesthetic, but its moral side, in public reviews, in novels, and in newspaper paragraphs; and our musical journals remain silent, or else content themselves with mere rhetoric where logic alone can meet the requirements of the situation.

What music in itself may be we can only conjecture. Like spring sunshine, it seems to vary according to the receiver. With living plants, sunshine brings forth buds, blossoms, perfume and fruits, while with dead things it only hastens foulness and corruption.

The following paragraph has gone the rounds of our musical press without comment during the past year, and carried into many American households its revelation of the

attitude toward the problem of life, of a great musical genius, namely, Rossini, who is reported to have said:—

"The stomach is the chapel-master who directs the great orchestra of our passions and sets them in motion. An empty stomach is as the bassoon or the piccolo-flute—the one grumbling from sheer displeasure, the other yelling from desire for food; while the full stomach is the triangle of pleasure or the kettle-drum of joy. As for love, I consider it the *prima donna, par excellence*—the goddess which sings to us cavatines—gets the ear drunk and makes the heart leap for joy. Eating, loving, singing and digesting are in truth the four acts of a *comic opera* called *Life*, which vanishes as the foam of champagne. Who lets them pass without having enjoyed them in a complete fool."

It is that the lesson music brings to us, and which it is to bring to our pupils as they grow up under its influence? If, as musicians, we view life and art on no higher plane, let us honestly say so. Let us be men, and carry on the trade, not secretly, or under false colors, but openly; let us boast that music has come to stay, and ironically ask what the censorious propose to do about it?

The superficial musician may be unwilling thus to dip below the surface of his art, and take sides in so momentous an issue; but the question must nevertheless be settled to allay the growing suspicionness of the thoughtful part of the community who are not wedded to music.

The immense power of music over the emotional nature is universally acknowledged. If we musicians wield that power simply as power, with no clear purpose as to its influence, and without caring whether God, the World, the Flesh or the Devil is served thereby; if the power and the fascination of music are allied to those of opium-eating; and if the peril of moral degradation is as imminent in the concert room and the opera house as in the less aesthetic and refined opium joint; the truth is going to be found out, and then good-by to all further pretensions to a respectable standing for our profession.

It has recently been asserted in a clever novel, that music even on the battlefield, is nothing but a "sensuous enjoyment, more or less acute: a nervous effect." Do we teachers believe that? Or do we see in it a powerful means of fortifying the will and nerve men up to the performance of great, good and beautiful deeds? If the latter is the case, let us put our heads together and find a way of teaching it. The times are ripe for dealing decisively with this question. Formerly, when sensational experiences beset men and women who were drawn into intimacy of association through the medium of pianoforte playing, it was charitably assumed that either some subtle taint of eroticism in the divine art of music in general, or in the unscrupulous pianoforte in particular, was to blame! But the female typewriter has appeared on the scene; and now what used occasionally to happen in drawing-rooms over the pianoforte has been happening in business offices over the typewriting machine; so that at last it has again become possible for a lover of the pianoforte to throw the blame for all such mischief upon the people involved, and to say a plausible word in defence of the purity of art and the morally innocuous character of his instrument.

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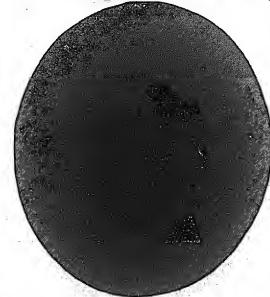
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